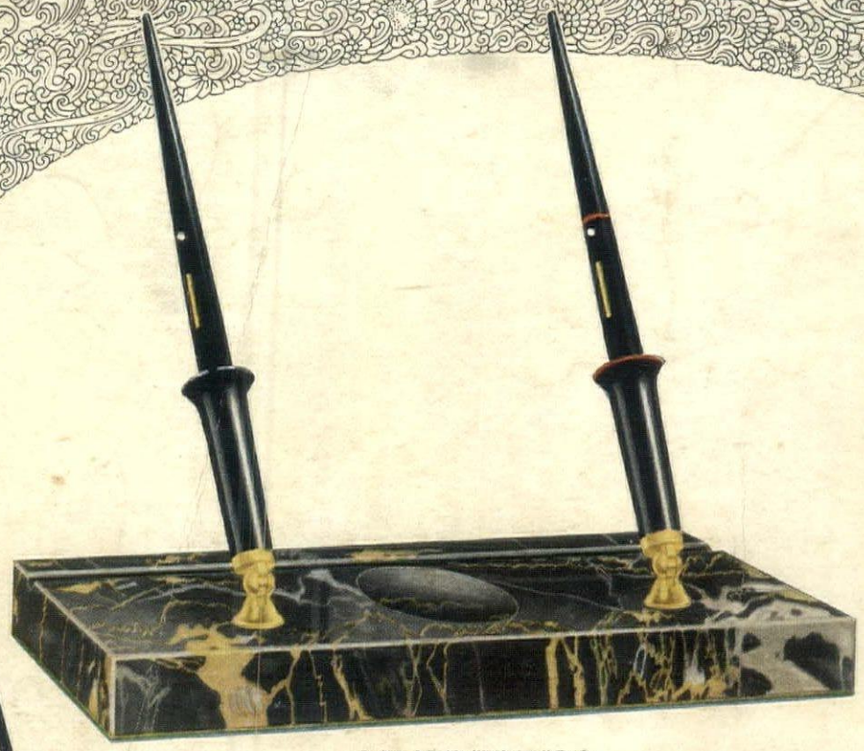
HOUSE & GARDEN

LIBRARY OF HAWAII
CIRCULATING
DISCARDED

Christmas Gifts Number

ber·1927 35¢ in 3rd area



Italian Marble "Lifetime" Desk Fountain-pen Set, $35

Identify the Life pen by this white dot

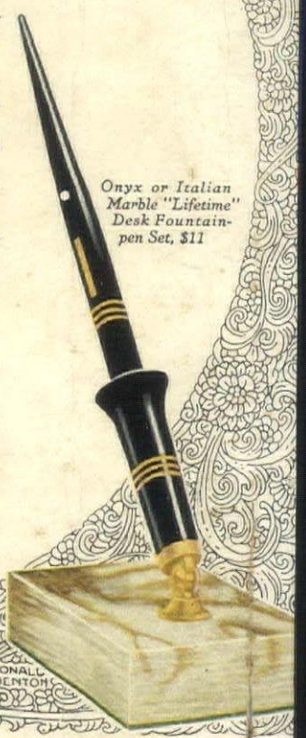
Oval Crystal Gla "Lifetime" De Fountain-p Set, $16.

Jet Glass "Lifetime" Desk Fountain-pen Set, $15

If your finest gift has the little white dot it's a genuine Lifetime

And you may be just as proud of its beauty and worth as a fine violinist of his Stradivarius. Masterpieces! We pioneered the desk-set, as we did the Radite pen (jade is Sheaffer color), and our outstanding success with it has made it one of the eagerly cherished art-creations of the day. If you want the original Lifetime°, be sure the pens have the little white dots.

At better dealers everywhere



Onyx or Italian Marble "Lifetime" Desk Fountain-pen Set, $11

Blue Label Leads 15 cents

SHEAFFER'S

PENS · PENCILS · SKRIP

W. A. SHEAFFER PEN COMPANY · FORT MADISON, IOWA, U.S.A.
New York · · Chicago · · San Francisco
W. A. Sheaffer Pen Co. of Canada, Ltd. · Toronto, Ont.—60-62 Front St., W.
Wellington, N. Z. · Sydney, Australia · London—199 Regent St.

° Reg. U. S. Pat. Off.

RONALD DENTON

LIBRARY OF HAWAII

TIFFANY & CO.

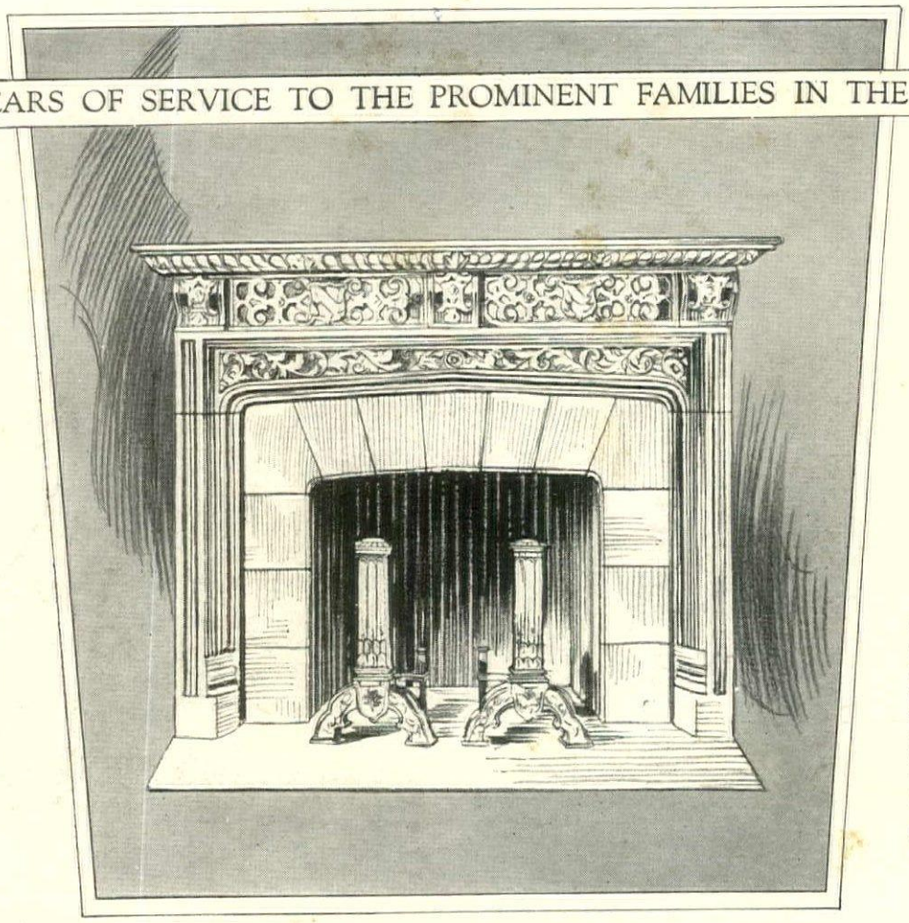
JEWELERS SILVERSMITHS STATIONERS

SILVERWARE

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

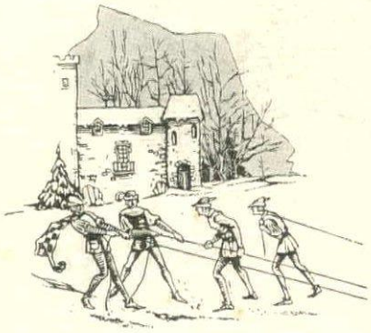
FIFTH AVENUE & 37TH STREET
NEW YORK

ONE HUNDRED YEARS OF SERVICE TO THE PROMINENT FAMILIES IN THE SOCIAL REGIST



Replicas of antiques, made in Cretan Stone, are faithful reproductions. The Mantel illustrated is a replica of one taken from Norwich Cathedral, Upper Hillisdon, England. Made in 1610. Price, without facing, $265. Tudor Period andirons in antique bronze.

Whisperings . . .

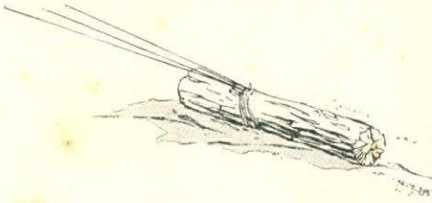


Upon the hearth there beams a warm and crimson glow and changing shadows dance across the room. From where the mantel stands there seems to come a voice. It whispers tales about the past, of Old World castles, knights and ladies, bygone centuries . . . .

Such dreams are crowded about these antique mantels. Today their whisperings are heard in the homes of many beauty loving American families. For our representatives in England and France have been sending us rare antique mantels for the past one hundred years. They differ from the product of today—the hands that carved them were gifted with a technique that has gone.

Would you like to read a booklet telling how these old mantels and other fireplace accessories are procured; how antique mantels are faithfully reproduced in Cretan Stone in our shops? A request to us at New York, Dept. HG, will bring a copy to you.

GENUINE ANTIQUE AND MODERN MANTELS, ANDIRONS, VASES, WELL HEADS, FOUNTAINS, CIRCULAR SEATS, COLUMNS



WM. H. JACKSON COMPANY

2 WEST 47 TH STREET NEW YORK

318 N. MICHIGAN AVE. CHICAGO

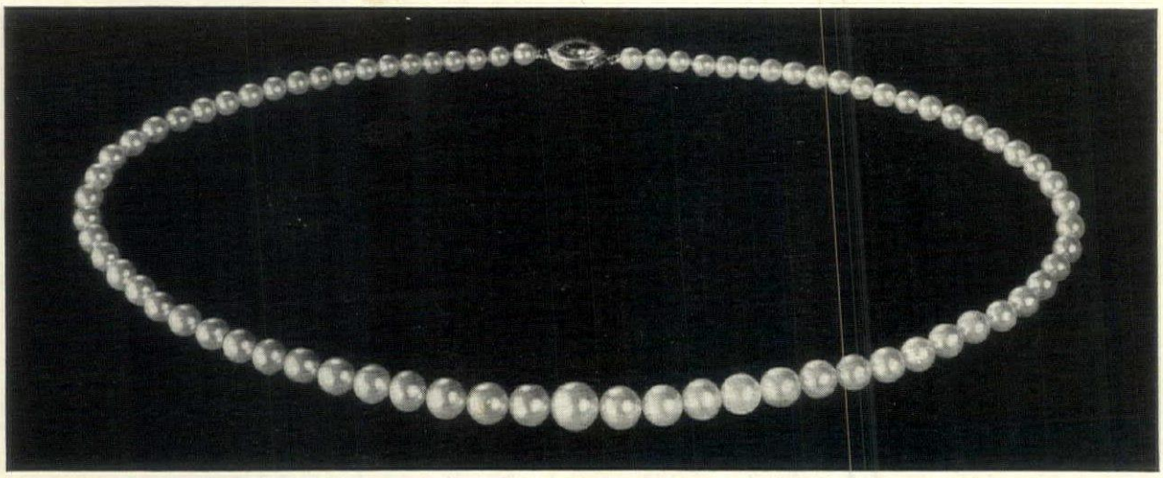
ESTABLISHED IN THE YEAR 1827

THE OLDEST HOUSE OF ITS KIND IN AMERICA

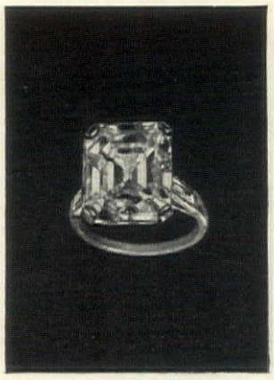
House & Garden is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Additional entry at Chicago, Ill. Editorial offices, Graybar Building, Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico, Hawaii and the Philippines, $3.50 a year in advance.

LIBRARY OF HAWAII

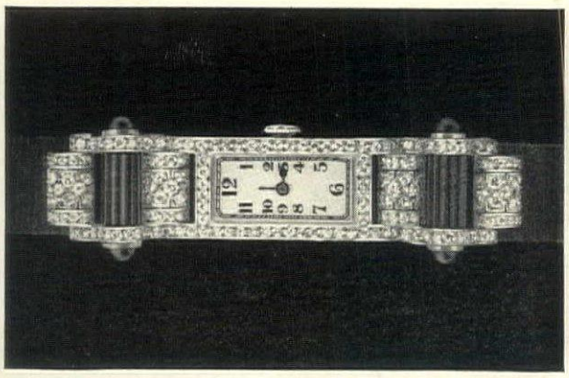
THE BRIGHT BESTOWAL



Pearl necklace (three-fourths actual size)—77 perfectly matched rosée pearls of extraordinary lustre, aggregating more than 450 grains—$115,000. Other strings of pearls from $125,000 to $200. In addition, a large selection of loose pearls to add to necklaces, from $20,000 to $10.



Emerald-cut diamond ring—$35,000



Flexible bracelet watch of platinum, diamond-paved, with two grooved cylindrical emeralds—$4000

Marquise diamond ring—$25,000

OF THOSE gestures which lend an added meaning to existence, none is so rich in implications as the gift of jewels. . . . For the thoughts, the very taste and discrimination which are part of one's inner being show themselves inevitably here. Your gifts are true reflections of yourself.

There are now to be seen at Marcus & Company a wide selection of articles of unusual grace and beauty, ranging in price from $125,000 to as little as $10. Among them are hundreds of possibilities as gifts for men, women and children.

This house is admirably organized to serve, either by letter or telephone, those of its patrons who are unable to make their visit in person. . . . And for those who can, not the least pleasant circumstance will be the consciousness that whether or not they make a purchase here, they will be welcomed with the utmost cordiality and good-will.

MARCUS & COMPANY

JEWELERS

WM. ELDER MARCUS, JR. CHAPIN MARCUS

At the corner of Fifth Avenue and Forty-fifth Street, New York, and Palm Beach

© 1927

L'HEURE BLEUE

An expression of artistry in the giver ~~

A charming tribute to the receiver ~~

GUERLAIN

NEW YORK 578 MADISON AVE • PARIS 68 CHAMPS ELYSEES

Guerlain Perfumes are blended and sealed in Paris and sold only in the original bottle

361 FIFTH AVENUE **B. Altman & Co.** NEW YORK CITY

GOOD TASTE and CHARM in ALTMAN GIFTS for the HOME

In a colourful array of the utmost diversity here are gathered beautiful and unusual pieces of china and glassware from the four corners of the world. Varied beauty is found in the complete sets of tableware for every occasion, and in countless odd pieces.

It would be difficult to cite any one object in an interior that makes so much difference as a lamp, or any one object in which beauty and utility are so closely linked. And, at Altman's, there is exactly the right lamp for every kind of room.

In Treasure Trove dwell a host of charming porcelain figures of many kinds and many personalities. There are birds and animals, too, not only in porcelain but in glass, bronze, marble, ivory and precious stones—figures gathered from many parts of the world, and all manner of rare, unusual and precious things for gifts.

The etching seen in this grouping is a beautiful plate by Hedley Fitton, and the Picture Salon's collection includes a number of excellent examples of the work of English, Scotch and American etchers, as well as a variety of other interesting prints.

A gift for the home is always a gift in good taste as well as a gift permanently associated with the giver. In three floors devoted to distinguished home furnishings there is a wealth of gift suggestions to be found at Altman's. The Gift Secretary will aid in selections and careful attention is given to orders by mail.

The same rare excellence that has made PARFUMS ISABEY the choice of the Aristocracy of France ... also makes Parfums Isabey the parfum gift par excellence. The newest Isabey odeurs are .. Bleu de Chine · Gardenia · Sourire Fleuri · Rayon Vert · Lys · Ambre de Carthage · Jasmin & Violette

· At exclusive shops everywhere ·

ISABEY · PARIS Inc.
485 Fifth Avenue, New York

BOTTLED SEALED & PACKAGED IN FRANCE

PARFUMS ISABEY
Originally created for the exclusive use of one of the present Nobility of France

THE CORNER SHOP
COME to the Corner Shop for the perfect gift! Here are lovely treasures in glass, in copper, in wood, leather, paper or silk, gathered from all ends of the earth—beautiful expressions of past ages as well as of our own modern art. Gifts that are quaint, distinguished, amusing or amazing — at prices that range from most modest sums to the modern equivalent of a king's ransom.
Seventh Floor
MACY'S
34th Street and Broadway, New York

LORD & TAYLOR

fashion a room in the charmingly simple design of the cottage using Pepperell Plaincloth

HERE Pepperell unbleached Plaincloth has been used to emphasize the comfortable simplicity of the cottage. From its background of tradition in the early homes of New England, this echo of older days is a gentle reminder that simplicity is the keynote of good taste.

You and your friends would love just such a room as a retreat from the restless tempo of modern life. And, like Lord & Taylor, you would find that Pepperell Plaincloth lends itself to fashioning interiors in the charm of an earlier and simpler day.

Plaincloth's warm, rich ground color of old ivory, its readiness to take color in pigment, thread, braid or batik, and the ease with which it launders make of it an ideal medium for the decoration of a home. Take note how Plaincloth in the windows, on the table, the chairs and the shade of the lamp gives just the touch necessary to achieve this interior.

You will be surprised at the inexpensiveness of Plaincloth. You will also be delighted at the many possibilities it offers for decorative treatment.

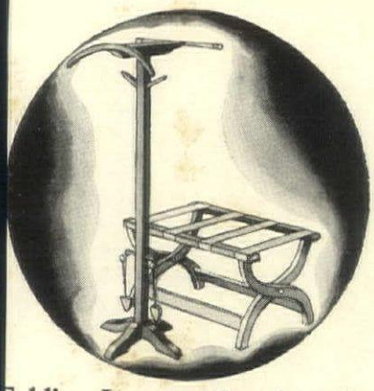
This room is really so simple to copy that trying it will prove a delight. Plaincloth is so easy to work with that each piece attempted gives you new confidence to strike out in even more daring fashion.

OF COURSE you'll want to know just how to start. Send twenty-five cents to us, and a handsome portfolio prepared by five America's leading decorators will pla instructions in your hands. The sharp contrasting types of interiors pictured w provide you with an hour intense in intere

Address your letter to the Pepperell Man facturing Co., 38 Chauncy St., Boston, Mas

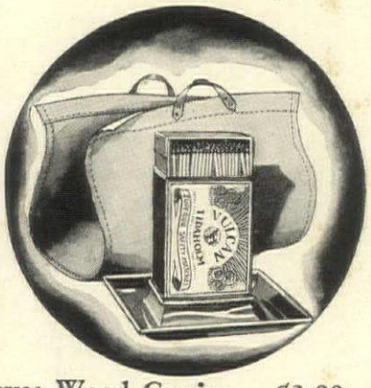
PEPPERELL
UNBLEACHED
plaincloth

PEPPERELL
UNBLEACHED
plaincloth



Folding Luggage Stand . . . $7.50—A gift decidedly useful—good looking, too. Holds bag, suitcase or steamer trunk at just the right height for packing. Saves many a kink in the back. Finished in mahogany, walnut or ivory.

Night Rack . . . $10.00—Almost as good as an extra closet. Has a coat hanger, skirt or trouser hanger, shoe trees and pegs for other garments. Finished in ivory, mahogany or walnut.



Canvas Wood Carrier . . . $3.00—Carries logs easily without soiling clothes or spoiling dispositions. Of canvas with sturdy leather handles. Folds flat and hangs up when not in action.

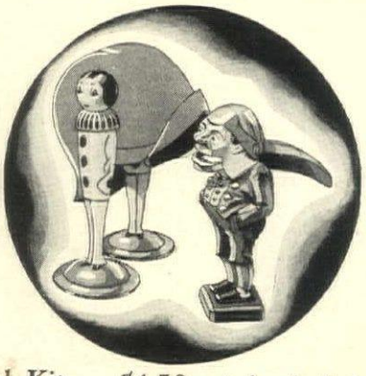
Mammoth Fireside Matches . . . $9.50—The owner of an open fire will enjoy receiving these decorative Fireside Matches—to light his fire. Also amusing for lighting smokes when the crowd drops in. They're 11¼" long, 500 in a box. The box is held upright in a colorful japanned stand, red or green.

Waste Paper Basket . . . $7.50—An exceedingly smart waste basket covered with bright lacquered paper and decorated with a genuine old engraving dating back to the eighteenth century.

"Gardian" Smokador Ashstand . . . $15.00—It swallows ashes, cigarette and cigar stubs. They drop down the hollow stem into the hidden jar in the base of the stand which lifts out for emptying. No smoke, no odor is possible. Italian Renaissance in design, finished in statuary bronze or dark mahogany.

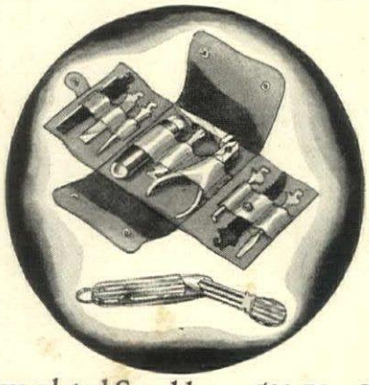
Hat Stands . . . $3.00 pr.—A set of these makes a jolly gift for a girl. Shaped like little Pierrots and gayly painted, with either black or red pates. They keep hats from getting crushed and out of shape.

Carved Nut Cracker . . . $5.00—He cracks nuts in his jaws—a delightful novelty nut cracker that's efficient, too. Carved out of solid wood, this little man has twinkling China eyes, and he's hand-painted from his gay little cap to his firmly planted feet.



Tool Kit . . . $4.50—A handy little gift that will be appreciated by man, woman or child. A tool kit that folds up in a leather case. Contains knife, reamer, file, saw, chisel, screw driver, cork puller, cap lifter, hammer, and pliers.

Key Penknife . . . $7.50—For HIM—a gold-filled penknife with ingenious close-fitting key blank to be filed for its owner's door. Flat enough to fit the vest pocket of evening clothes.



Silver-plated Sparklet . . . $11.50—With Sparklet in the family, you're always prepared for unexpected guests because it carbonates ordinary water in just a minute any time, anywhere. And think of all the delightful drinks you can concoct with carbonated water as a mixer.

Three-Fruit Reamer . . . $12.50—It's first aid to a party—a short cut to orange juice for breakfast—in use a dozen times a day. Has three reamers—for oranges, lemons and grapefruit. Hold the fruit against the proper reamer, turn the handle and down streams all the juice into the glass. A strainer gets the seed and pulp.

Electric Lighter . . . $5.00—Just press the button to get a light for cigar, cigarette, and even a pipe. A handy little affair that's safer and more convenient than matches. Bronze finish, 6" high, 5 ft. of cord.

Smoke Consumer . . . $5.00—It eats tobacco smoke—rids any room of blue haze in just a minute. Keeps that tobacco odor out of clothes and curtains and hair. Only 4½" high. Dull brass or bronze finish.

"I declare, yours are the jolliest gifts in my pack!" laughed Santa Claus

"WE'RE happy to hear that," we replied with a thrill of pride. Because here at Lewis & Conger we think Christmas gifts should be gay and original and enchanting—fun to receive and to give. But Lewis & Conger gifts don't stop there. They're also useful. We insist upon that, too.

Come into our store if you can and see for yourself the hundreds of gifts. But if you live too far away, you can order the ones pictured by just filling in the coupon and mailing it.

LEWIS & CONGER

45th Street & Sixth Avenue, New York City

"A Houseful of Housewares"

(Free delivery within 100 miles of New York)

Enclosed is.....Check.....

Money Order.....Send C. O. D.....

Please send me the following articles as described above:

.....

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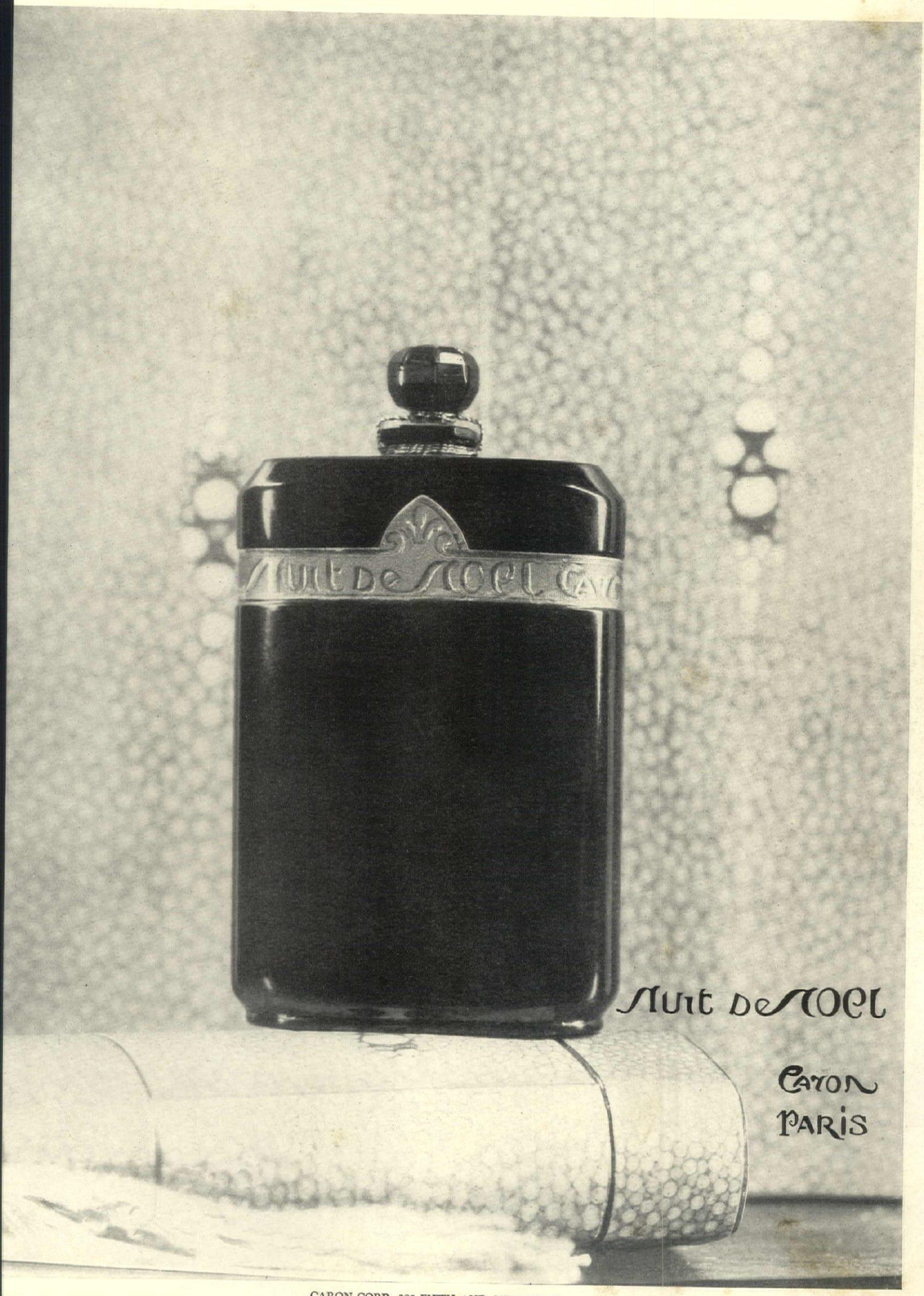
.....

Name.....

Address.....

H-5

CARON CORP., 389 FIFTH AVE., NEW YORK



CARON CORP., 389 FIFTH AVE., NEW YORK

Christmas 1927

Lamps...vases...book ends...small tables...easy chairs...large rugs and scatter rugs, domestic and oriental...candlesticks...desk sets...pottery...period furniture...pewter pieces...antique brocade table throws...hangings coffee tables...nested tables...

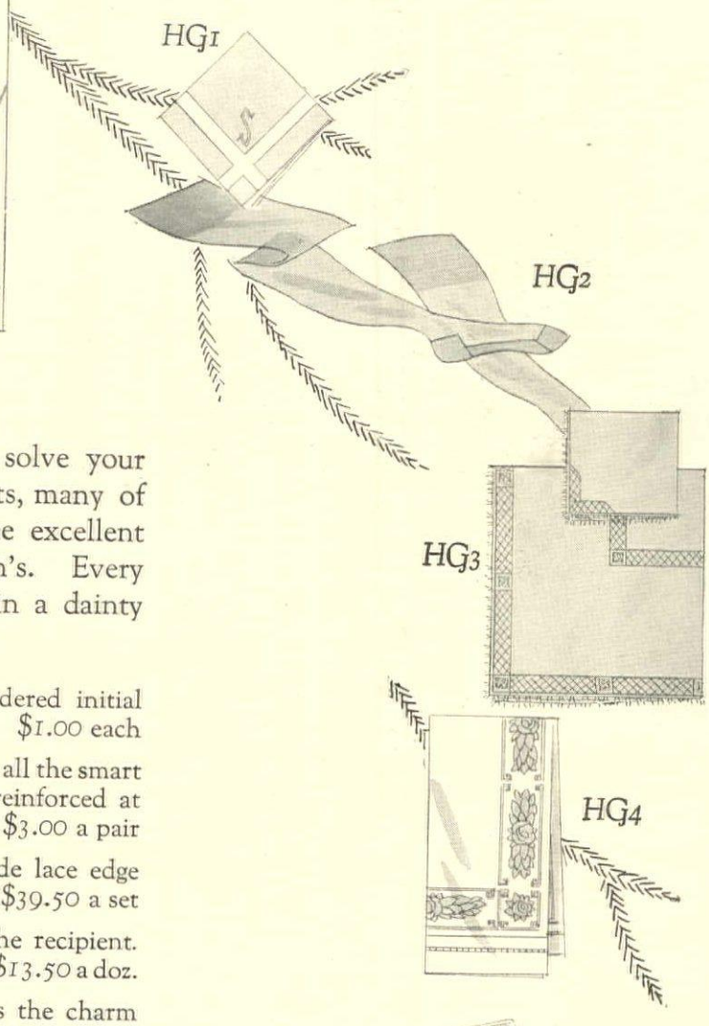
W. & J. Sloane

Fifth Avenue at Forty Seventh Street

San Francisco *New York City* *Washington*

INTERIOR DECORATION · HOME FURNISHING COUNSE

Eight Gifts to delight the Hard-to-please



THIS YEAR, let McCutcheon's help you solve your Christmas problems. Here are lovely gifts, many of them imported, and every one of them in the excellent quality you always expect from McCutcheon's. Every order is promptly filled and carefully packed in a dainty box that bears the famous Spinning Wheel.

HG1 A Pure Linen Handkerchief with hand-embroidered initial will please some man. Cord border, hand-rolled hem. $1.00 each

HG2 Chiffon Hose are always thankfully received. In all the smart colors for day or evening. Silk from top to toe and reinforced at hem and sole. $3.00 a pair

HG3 A Luncheon Set of cream Linen with hand-made lace edge and fancy stitched border. Thirteen pieces. $39.50 a set

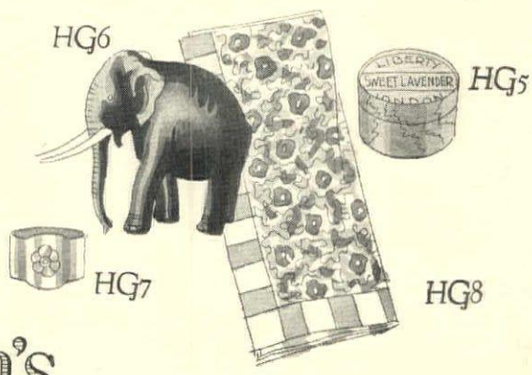
HG4 Towels as handsome as this one will delight the recipient. Fine Huckaback with border all around. 15 x 24 inches. $13.50 a doz.

HG5 Anything that bears the stamp of "Liberty" has the charm of the unusual. This quaint box filled with Sweet Lavender or Rose Leaves will gracefully carry your Christmas wishes. 85c

HG6 An Ebony Elephant from "Liberty" assures good luck. Six inches high. $10.75. Other Elephants, $1.25 up

HG7 The Serviette Ring of "Liberty" Tudric Pewter will never lose its silver-like sheen. $1.50

HG8 A smart "Liberty" Square in jade, copen, brown or henna with the new striped border. $15.00



McCutcheon's

FIFTH AVENUE at FORTY-NINTH STREET
DEPT. NO. 44 NEW YORK

Patrician

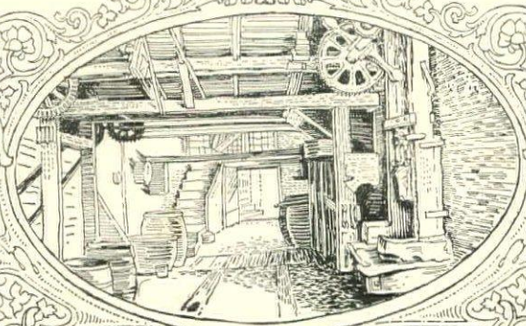
IN THE latter part of the Eighteenth Century, when Josiah Wedgwood was making history in the Ceramic Art, there came to his Etruria potteries leading artists of the day, to contribute their skill in the creation of beautiful designs. It is inevitable that many of their works should have been lost; it is fortunate that some of their patterns have survived, and of these none is more exquisite than *Patrician.* Inspired by an ancient frieze and developed at a time when the classic influence was dominant in England, *Patrician* has the simplicity and dignity characteristic of that school without, however, its conventionality. The decoration, of a color with the ware itself, is in low relief under the glaze, producing charming effects of light and shade. Made exclusively in Queensware, the rich cream color and graceful shapes of the pieces lend a perfect background to the beauty of the pattern. It is indeed appropriate that the title *Patrician*, once applied to the noblest classes of the Roman Empire, and so expressive of the aristocratic ideal, should be given to this exquisite design. It may be had in open stock.

A copy of our illustrated historical booklet "C" will be sent upon receipt of four cents postage.

Mark on China

Josiah Wedgwood & Sons, Inc.
OF AMERICA
255 FIFTH AVENUE · NEW YORK
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on
Jasper, Basalt,
Queen's Ware, Etc.
WEDGWOOD



Old Crushing Mill, Etruria Potteries

© 1927, Kittinger Company

CHRISTMAS GIVING AND YEAR-'ROUND LIVING

HOME AND CHRISTMAS go hand in hand. No other season brings so much appreciation of home and its blessings. No other Christmas gift could be as appropriate as furniture that brightens and beautifies the home.

Occasional pieces by Kittinger, reproducing the best of period styles in solid woods in designs adapted to modern needs, can solve your Christmas problems. A gift of Kittinger Furniture is a gift to all the family, and one that will be lived with and appreciated every day of the year.

Here shown are many different period designs, every one of which will make a charming gift . . . a Queen Anne wing chair, replica of the one which stands in the Metropolitan Museum . . . a 17th Century Spanish wall board . . . a handsome Spanish bookcase of the same period . . . a sturdy Tudor stand . . . a decorative 15th Century Italian chair . . . all these pieces are executed in solid walnut with skill and care that has become synonymous with the name Kittinger . . . and yet the prices are well within your means.

For over sixty years makers of fine furniture in solid woods only . . . principally Walnut, Mahogany and Oak.

Let us send you our Christmas Folder, which contains a wealth of delightful gift suggestions at moderate prices, and supply the names of Kittinger dealers in your locality where you may see these exquisite pieces for yourself. Address the Kittinger Company, 1893 Elmwood Avenue, Buffalo, N. Y.

Kittinger DISTINCTIVE Furniture BUFFALO 1866

KITTINGER

Distinctive Furniture

Willard Mack,
Noted Author, Producer and Actor,
writes:

"We people of the theatre are, as a rule, extremis This is the reflex action from overwrought nerv When a man smokes forty cigarettes a day, as I a he must be sure of his brand. I smoke Lucky Strik because I have found they are soothing to the nerv and at the same time they cause no throat irritatio My voice is always in perfect condition and I a never troubled by any coughing which might annoying to me in my work as an actor."

Willard Mack

Smooth, mellow, fragrant
And 11,105* doctors say Lucky Strikes prevent throat irritation

WHAT is the quality that Antonio Scotti, Rosa Raisa, Lawrence Tibbett, Leon Rothier, Florence Macbeth, Holbrook Blinn, Willard Mack, and other famous singers, actors, broadcasters and public speakers have found that makes LUCKY STRIKES delightful and of no possible injury to their voices?

For the answer we turned to medical men and asked them this question:

Do you think from your experience with LUCKY STRIKE cigarettes that they are less irritating to sensitive or tender throats than other cigarettes, whatever the reason?

11,105* doctors answered this question "Yes."

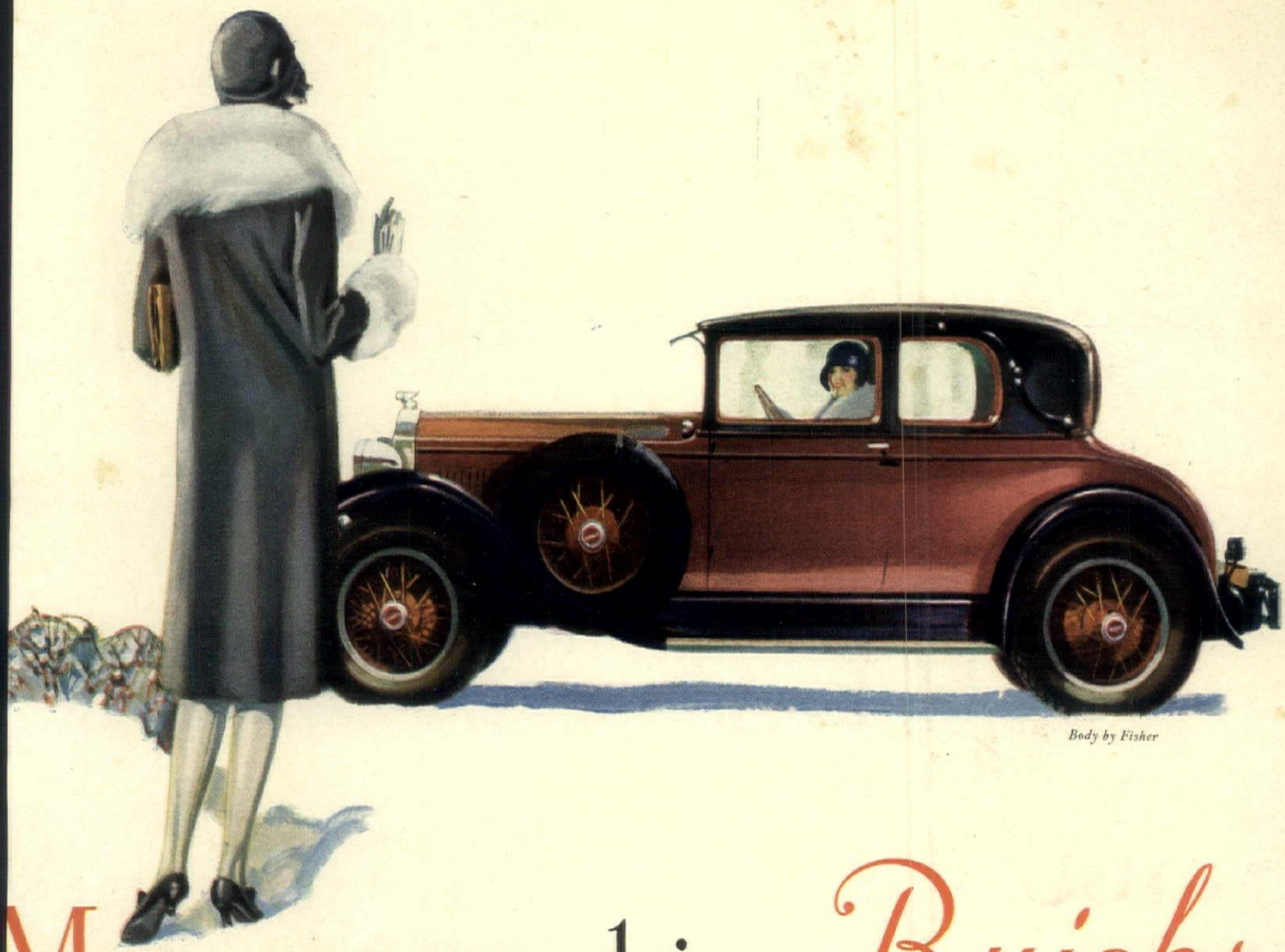
Consider what these figures mean; consider that they represent the opinion and experience of doctors, those whose business it is to know.

"It's toasted"

No Throat Irritation-No Cough.

** We hereby certify that we have examined 11,105 signed cards confirming the above statement.*

LYBRAND, ROSS BROS. & MONTGOMERY
Accountants and Auditors
New York, July 22, 1927.



Body by Fisher

More women drive *Buicks* than any other Fine Car

~ and never have women welcomed any Buick quite so enthusiastically as Buick for 1928, with its superb new bodies by Fisher.

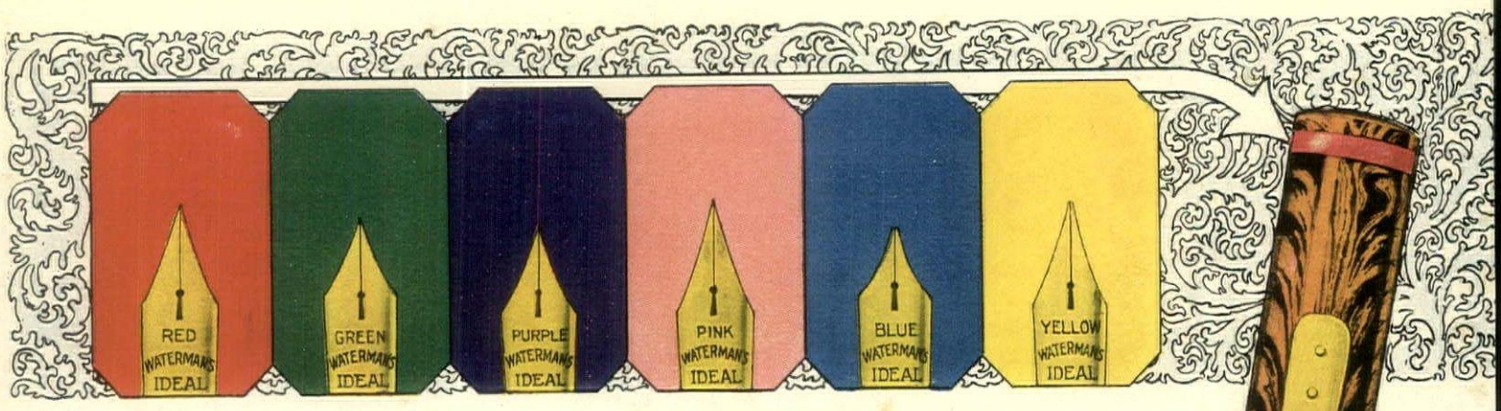
No automobile ever impressed women as being so truly beautiful, so luxurious, so comfortable; no car ever inspired them with such confidence ~ ever made them feel so much at home at the wheel ~ so certain that it would always perform as they wanted it to perform.

Buick has given women the finest motor car they have ever owned ~ a car ideally suited to their needs. That is why more women drive Buicks ~ and look forward to driving Buicks ~ than any other fine car.

BUICK *for* 1928

VALVE-IN-HEAD Buick MOTOR CARS

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



PICK YOUR PEN POINT BY COLOR

The simplest, safest, surest way to get permanent pen satisfaction is to pick your pen point by color.

Waterman's Number Seven

with its identifying color band offers the quickest, most reliable guide to pen point selection

The following colors on holders tell the story of pen point character. Look for them on Waterman's Number Seven.

Red — STANDARD — Suits most writers. A splendid correspondence point. Medium flexibility. For home and general use.

Green — RIGID — Tempered to armor-plate hardness. Will not shade even under heavy pressure. Unequaled for manifolding. The salesman's friend.

Purple — STIFF; FINE — Writes without pressure. Makes a thin, clear line and small figures with unerring accuracy. Popular with accountants.

Pink — FLEXIBLE; FINE — As resilient as a watch-spring. Fine, tapered point; ground fine to shade at any angle. Loved by stenographers.

Blue — BLUNT — An improved stub point. This point makes a broad line. May be held in any position. Liked by rapid writers.

Yellow — ROUNDED — A different pen point. The tip is ball shape. Makes a heavy, characteristic line without pressure. Suits left-handed writers.

Merchants who sell Waterman's will be glad to let you try all six points. Do this and select the one that suits you best.

When you buy a Waterman's you buy perpetual pen service.

Guaranteed since 1883 and until 1983—100 years of pen service

L. E. Waterman Company
191 Broadway, New York

CHICAGO BOSTON SAN FRANCISCO MONTREAL

$7.00

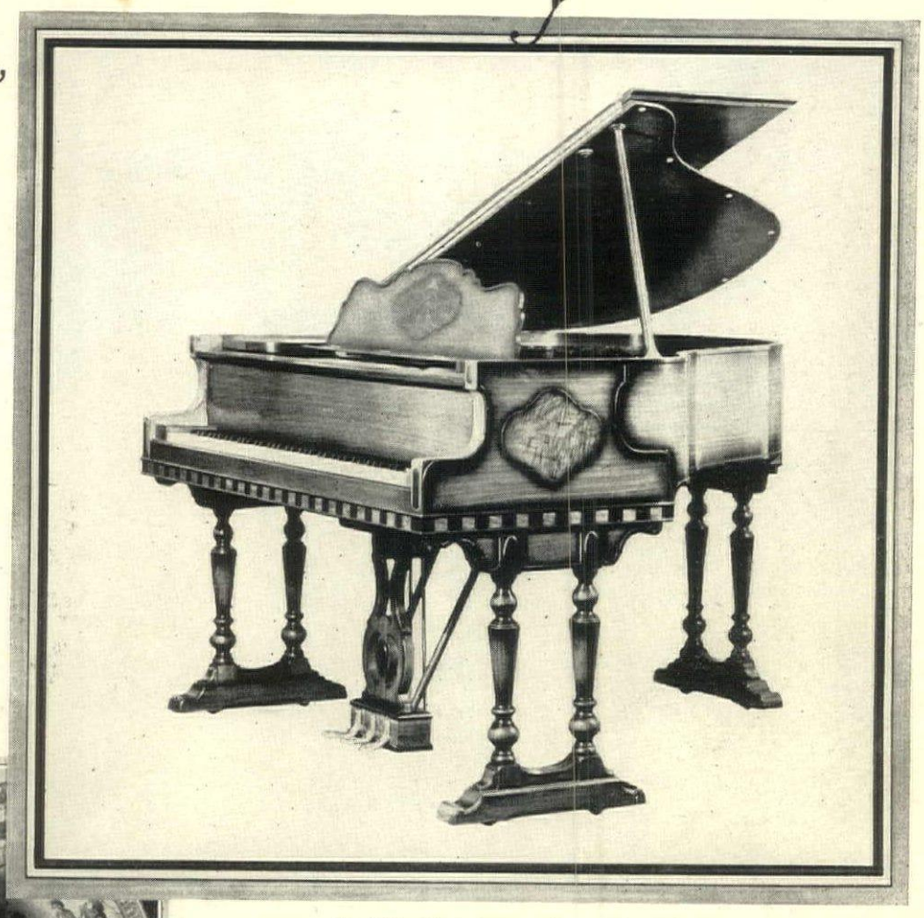
Number Seven

Beautiful, resilient *Ripple* stainless rubber holder. Made with protective lip-guard and an unequaled patented filling device.

Waterman's

"In the Seats of the Mighty"

The Weber Piano



The Weber Piano in a case designed in the Italian manner.

The Palace of Mussolini at Rome in which a Weber Duo-Art Piano adds the delightful charm of beautiful music.

MANY MEN who mould the matters of the world and the destinies of nations select the Weber Piano. They are captivated by its superb playing qualities—the elegance of its handsome period cases.

Through seventy-five years of illustrious history the Weber has expressed those high ideals and conceptions of piano making that made even the first instrument of Albert Weber the outstanding pianoforte of its time. Today, it is recognized throughout the world as a piano possessing the highest qualities.

THE DUO-ART

Through the Duo-Art the master pianists play for you upon your own piano. The feeling and artistry of Paderewski, Hofmann, Bauer are so faithfully reproduced that no one, without seeing, can tell whether the Duo-Art or the artist himself is playing. It is significant that the vast majority of the world's most highly esteemed pianists acclaim and record exclusively for the Duo-Art Reproducing Piano. The Duo-Art may be had in the Weber Piano, in beautiful period Grand or Upright Models.

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MAKERS OF THE AEOLIAN DUO-ART ORGAN FOR RESIDENCES, CHURCHES AND SCHOOLS

In BROOKLYN 65 Flatbush Ave. *Fifth Avenue & Fifty-fourth Street, New York* *In* FORDHAM 270 E. Fordham Rd.

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Silver Gifts to fit any Purse

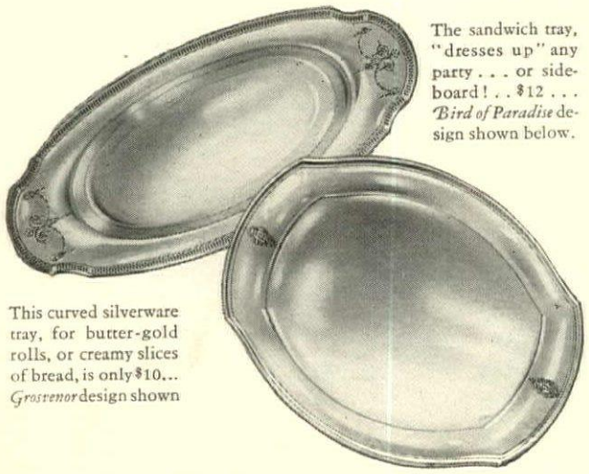
NINETEEN NIGHTS BEFORE CHRISTMAS

You know the sort of thing; furrowed brows ...empty gift lists!.. "Heavens, I forgot Joan!"

Lustrous plates of silverware are $4 eac and look like a million!.. *Paul Rever* pattern shown . . . and this sculpture silverware bowl, for mayonnaise, woul confer aristocracy on any salad!.. $5.5 . . . *Grosvenor* design, here.

©1927 ONEIDA COMMUNITY, LTD.

This three-piece tea set, luminously lovely, in the *Paul Revere* design, is $60



The sandwich tray, "dresses up" any party . . . or sideboard! . . $12 . . . *Bird of Paradise* design shown below.

This curved silverware tray, for butter-gold rolls, or creamy slices of bread, is only $10... *Grosvenor* design shown

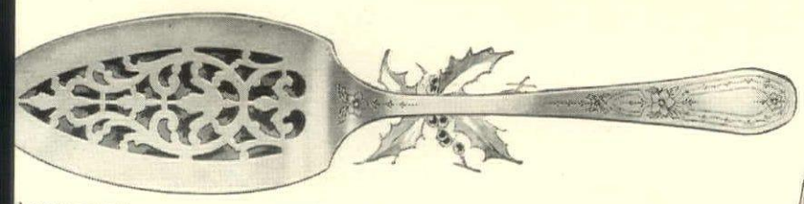
AND—all the while—in clear bright rows, in a thousand jewelers' windows—COMMUNITY PLATE is waiting: well-aware of the eager eyes Joan's been turning toward the tea set . . . and how wistfully Suzanne fingered the lovely, decorative, pierced servers, when she bought her teaspoons; and how often Martha's stopped to look longingly in at the cake tray . . !

* *

There's this to remember, nineteen nights before Christmas!—There is no gift to a girl—or a woman—so SURE *to be prized . . . so sure to be judged 'loveliest, most-loved, most-longed-for!'—as a gift of silverware—as a gift of* COMMUNITY PLATE . . !

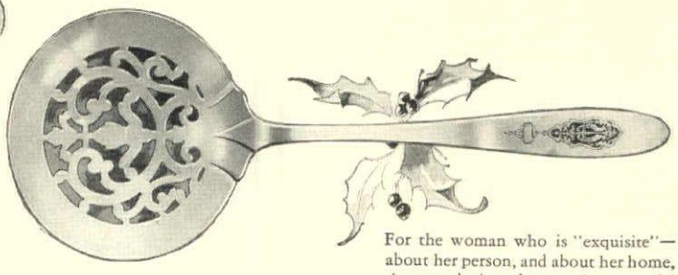
Curved and carved gravy boats with trays at $18 . . . how far will *they* go toward solving your Christmas problems?..The gravy boat shown is in the *Grosvenor* design.

New peas lie like jade on platinum in this double vegetable dish, in the *Bird of Paradise* design! . . $25.

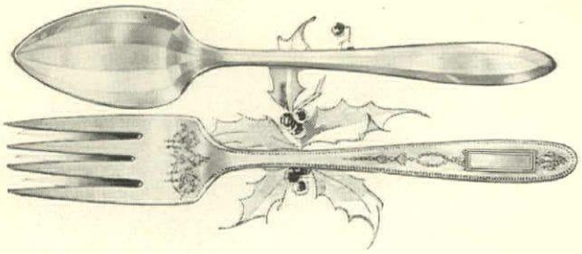


d pastry servers, his, are, to the what a Paris is to one's ward-.! $4.25 . . . *Paul* design shown

HERE, on these two pages, are a dozen suggestions for gifts, all of which have been proved among the things women most-in-the-world like to have, and the things they're least likely to buy for themselves . . !



For the woman who is "exquisite"—about her person, and about her home, the round pierced server is a graceful tribute . . . $3.25 . . . *Bird of Paradise* design shown.

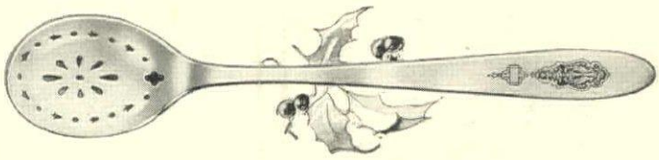


Had you thought of orange spoons?—Slim and bright, they are priced at $5.75 for six . . . *Patrician* design . . . Or salad forks—? . . At $7.50, for six? . . *Grosvenor* design . . . Or an olive spoon, at $1.75 . . . at the right in *Bird of Paradise* design.

BRIGHT gifts of silverware, that will fit any purse . . . (prices $1.75 to $60!) . . . Almost all in six patterns . . .

ALL guaranteed to add silver threads of beauty to the pattern of a woman's life, while the candles of fifty Christmases flare, and fade! . . . Walk past your jeweler's window tomorrow to see these things in their cool, bright, beauty!

ONEIDA COMMUNITY, LTD.



The COLONIAL CABINET

. . . of Community Plate is a complete service of silverware for six covers—29 pieces—set in a lovely, odd, reproduction of an Early-American Knifebox. Finished in antique gold, lined with honey-colored satin, the cabinet by itself is fit to hold the sewing of the Loveliest Lady . . . Complete with silverware—$38. Ask to see it! *Paul Revere* design shown here.

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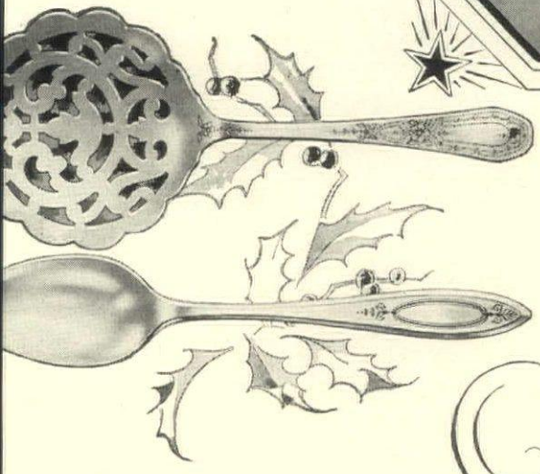
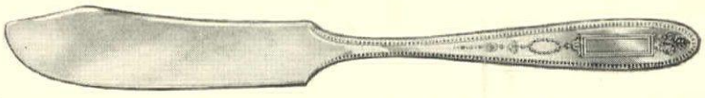
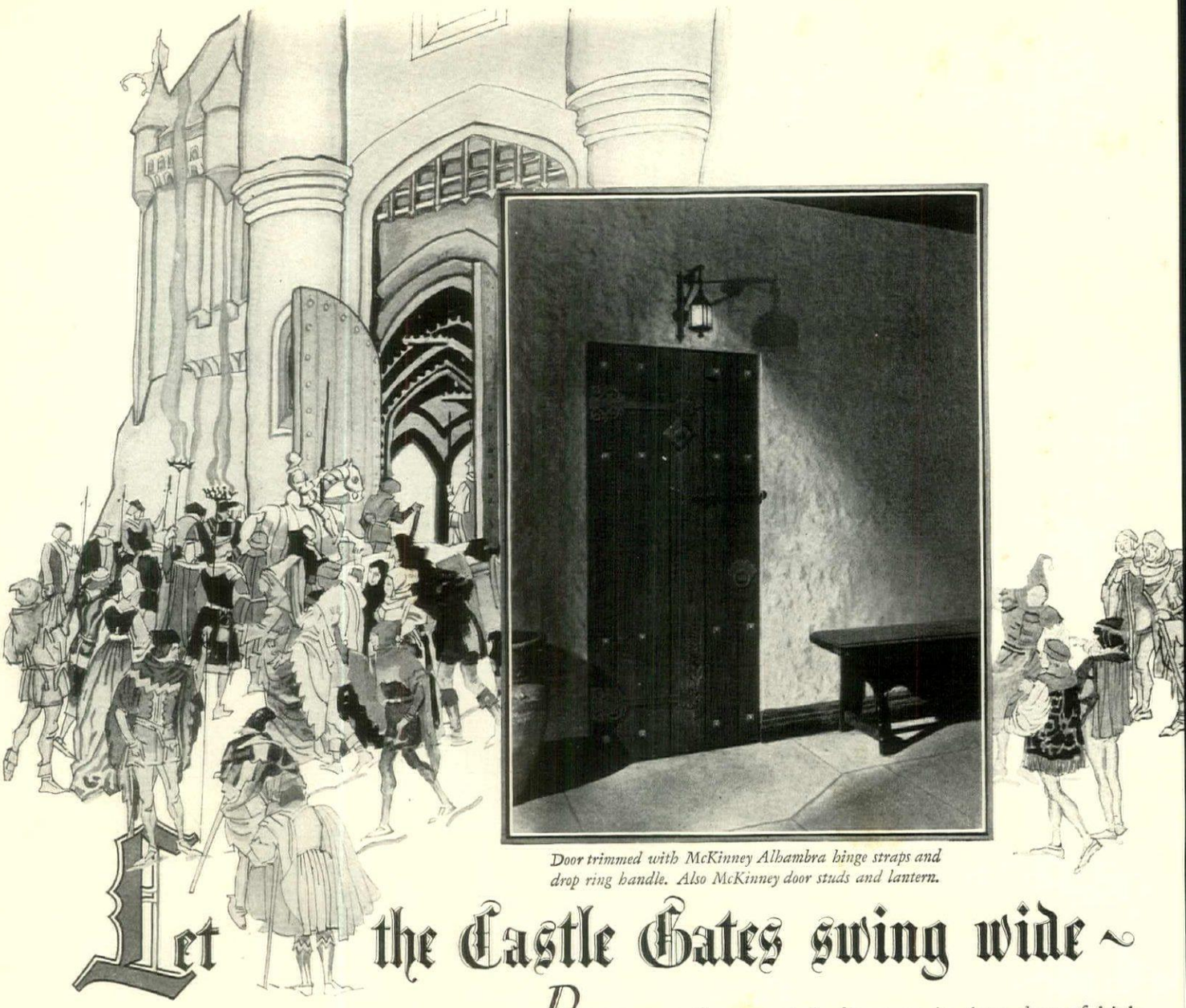




Teatime is the "woman's hour" . . . To help make it perfect, here is a frivolous, feminine, bonbon spoon, at $2.50 (*Paul Revere* design shown). After Dinner coffee spoons, at $4 the half dozen (*Adam* design shown). Or butter spreaders at $6.25 for six! . . (Here, the *Grosvenor* design).

COMMUNITY PLATE



Door trimmed with McKinney Alhambra hinge straps and drop ring handle. Also McKinney door studs and lantern.

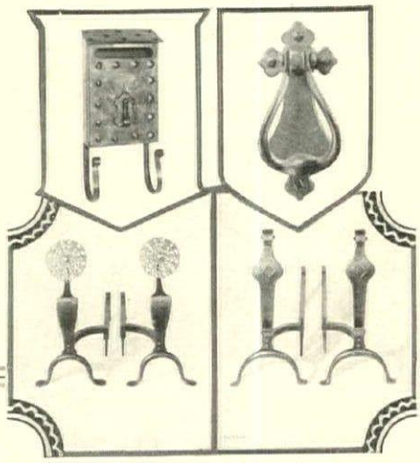
Let the Castle Gates swing wide ~

McKINNEY FORGED IRON HARDWARE

ROMANCE need not entirely disappear in these days of high building costs. The intimate touch of genuine Forged Iron Hardware by McKinney may be added to your own "castle" at surprisingly moderate prices. This fact holds a special and personal appeal to all who shrink from the commonplace.

The rugged simplicity of age-old forged iron has been achieved by McKinney with hardware authentic in design, accurate for application, complete in all essential pieces and quickly available through Builders' Hardware Merchants. Yet it costs far less than modern designs made to special order. It is completely rust-proofed in three different and remarkably beautiful finishes.

McKinney Forged Iron Lanterns, Mail Boxes, Foot Scrapers, etc., also Andirons and Fireplace fittings of forged iron and English brass, are to be had at retail stores everywhere—worth choosing as possessions to live with for many years. They are ideal as unusual Christmas Gifts. Forge Division, McKinney Manufacturing Co., Pittsburgh, Penna.



Unusual Christmas Gifts: McKinney Forged Iron Mail Boxes, Knockers, Lanterns, Andirons, etc.

FORGE DIVISION, McKINNEY MFG. CO.
Pittsburgh, Pennsylvania.

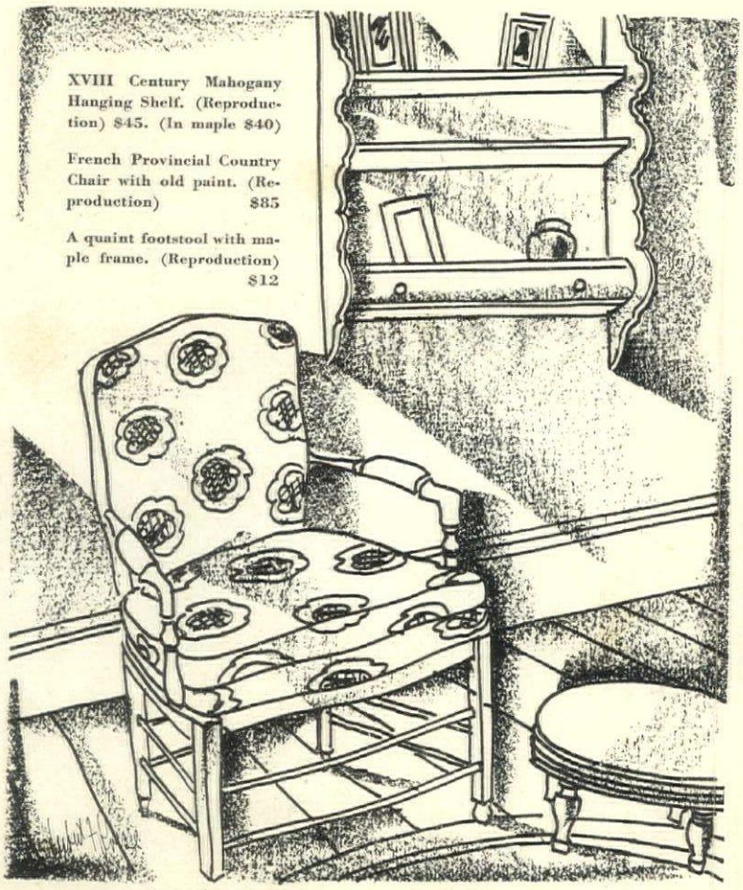
Please send, free of charge, the McKinney Brochure on Forged Iron Hardware and Portfolio on Lanterns.

Name .....

Address ..... H & G 12-27

Department of Antiques, Decoration and Reproductions

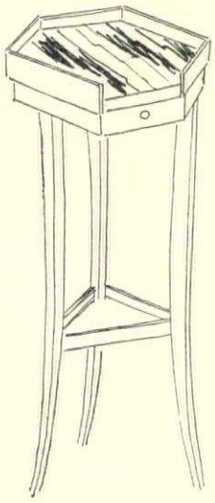
Louis XV Occasional Table of satinwood. (Reproduction) $40



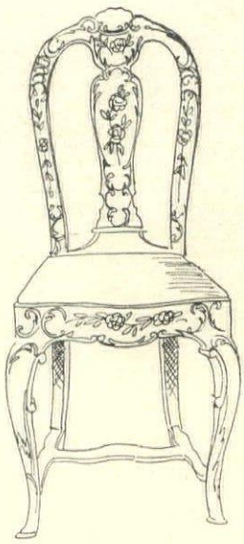
XVIII Century Mahogany Hanging Shelf. (Reproduction) $45. (In maple $40)

French Provincial Country Chair with old paint. (Reproduction) $85

A quaint footstool with maple frame. (Reproduction) $12

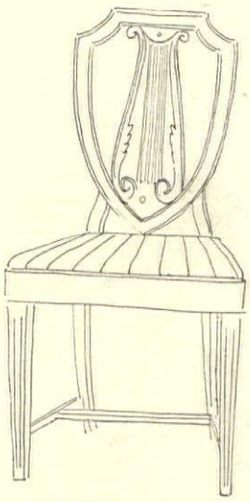


A Directoire small occasional table with black marble top. A distinguished piece. $55

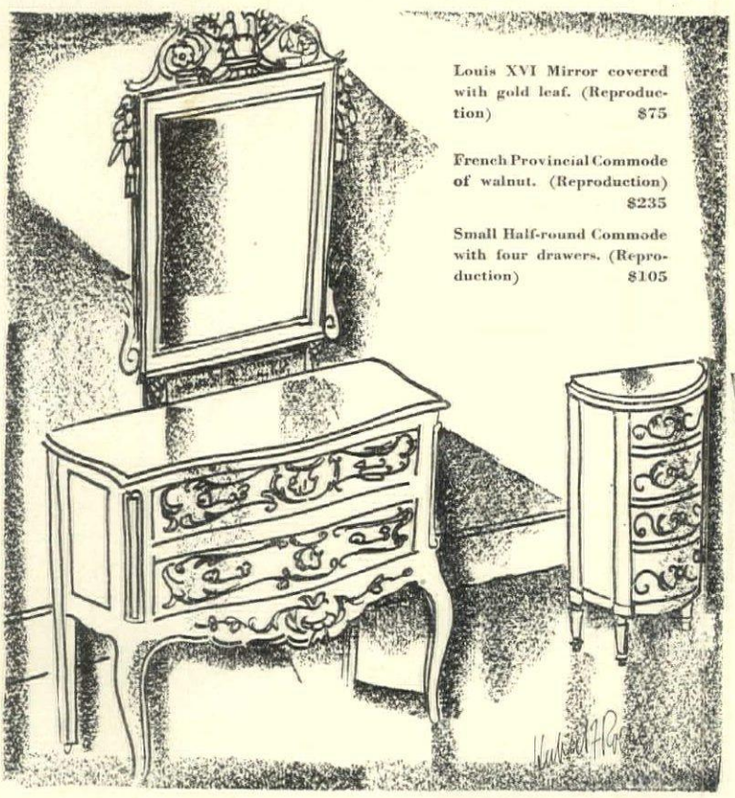


Venetian Painted Chair; in green, red or yellow. (Reproduction) $57.50

MAKE THIS CHRISTMAS MEMORABLE WITH A GIFT FOR ALL TIME



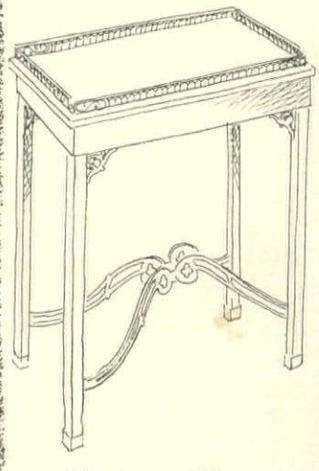
A particularly fine Italian Directoire side chair, with lyre back and red striped moire seat. $105



Louis XVI Mirror covered with gold leaf. (Reproduction) $75

French Provincial Commode of walnut. (Reproduction) $235

Small Half-round Commode with four drawers. (Reproduction) $105



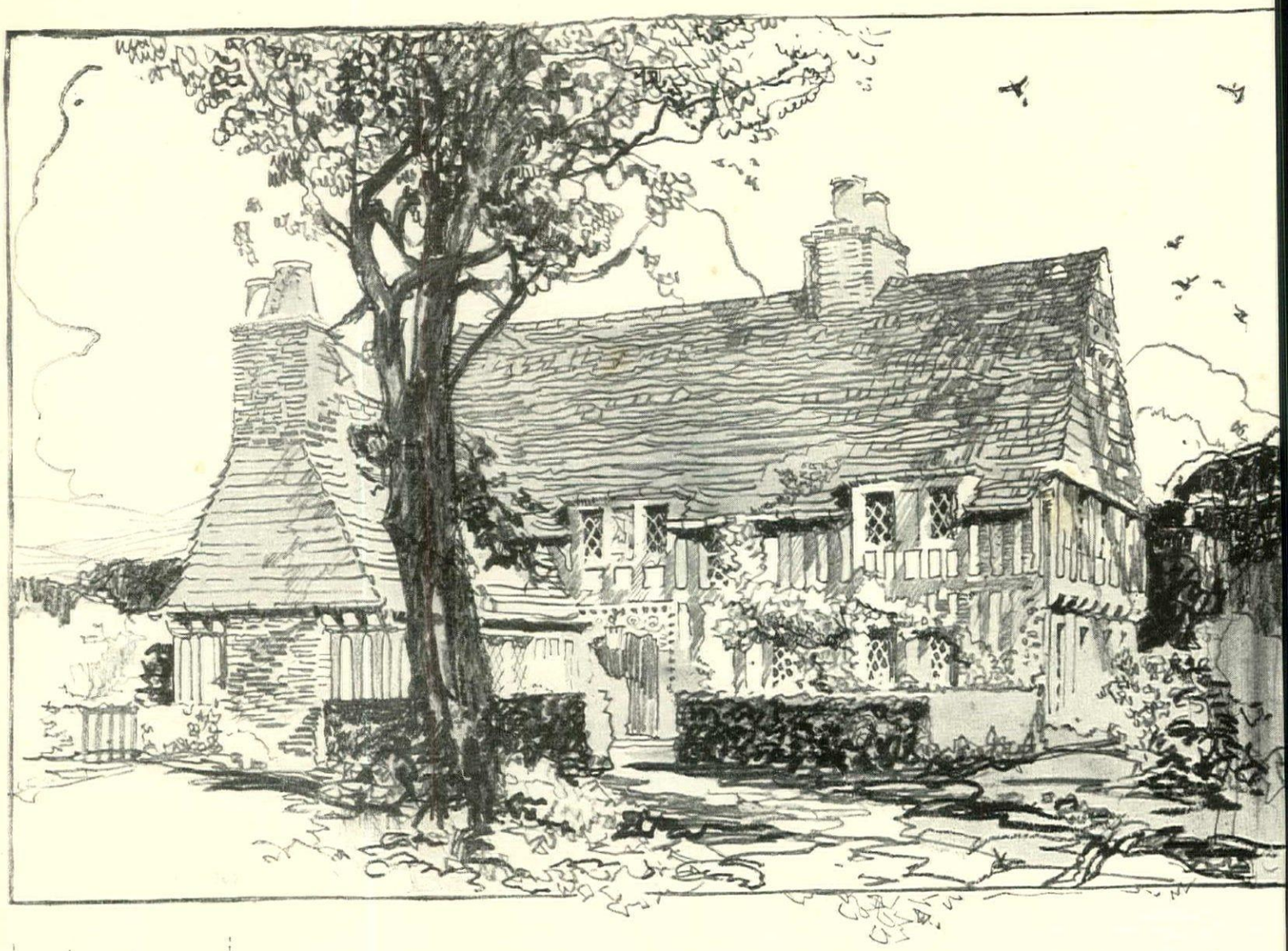
XVIII Century Mahogany Occasional Table. (Reproduction) $110

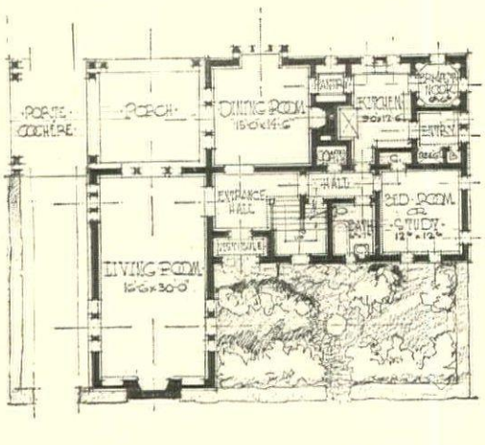
Coin du Feu (fireside chair) walnut frame. (Reproduction) $200

REPRODUCTIONS — SEVENTH FLOOR

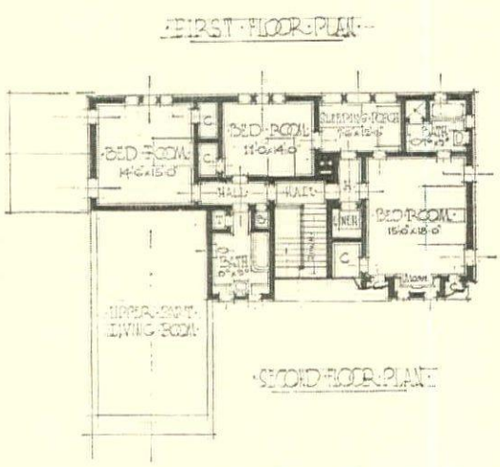
Lord & Taylor

FIFTH AVENUE NEW YORK





FIRST FLOOR PLAN



SECOND FLOOR PLAN

The forests of the West Coast will produce an endless succession of trees—a permanent supply of lumber to build substantial, beautiful, durable homes.

Another prize winning home of wood

THIS home design by John J. Landon of Los Angeles, California, won first honorable mention in the recent architectural competition under the auspices of the Washington Chapter of the American Institute of Architects and the West Coast Lumber Bureau. The purpose of this competition was to bring forth new methods of construction and finishing for the woods of the Pacific Northwest—Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar—and hundreds of architects showed their vital interest in the wider use of woods in home construction by presenting their designs and suggestions.

The designs demonstrate effectively that the native woods of the West Coast combine beauty and utility to a rare degree. *Douglas Fir,* strong, durable, light in weight, close textured, largely heartwood—has a noteworthy beauty of grain. No other wood has such a wide range of usefulness in home building for interiors, for exteriors, for framing.

West Coast Hemlock, is strong, non-resinous, wear-resisting, light in color, close textured, free from shake and brash, and does not sliver. It is widely used for interior flooring and trim and to some extent for framing and exterior woodwork.

Sitka Spruce is even textured, non-warping, odorless and takes enamel to perfection—hence it is in demand for kitchen woodwork and trim, as well as for drainboards.

Western Red Cedar, weather-resisting and pleasant smelling, is one of the finest woods obtainable for exterior construction. Siding and shingles of Western Red Cedar should outlast the home they protect.

We have recently issued four books describing the uses of Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar and will gladly send you a copy of each, together with reproductions of twelve prize winning home designs. *Address*

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MANY a man *wants* to give his family a home, doesn't know how to n. He never borrowed ge sum and doesn't know he can. He never talked me" to a contractor or der. Yet he is just the for which help to home ownership lentiful.

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This material is Celotex. It adds little or nothing to the cost of building; because the broad, strong Celotex boards *replace* other materials in the walls and roof and *save money* in the radiation and heating plant.

Home comfort is raised to a new high standard. Fuel bills can be cut by a third, year after year. For Celotex makes homes (1) stronger, (2) cooler in summer, (3) quieter, (4) warmer in winter, (5) less costly to heat.

Such homes re-sell readily. They are the kind that modern home seekers demand.

Send for this book NOW

Every man who is renting owes it to himself and to his family to read this book. It is showing thousands who have simply *wished* for a home how easy it is to actually *own* one.

To read it is the first step toward the best investment you will ever make—toward greater family happiness and a higher standing in your community.

Don't put off this important matter another day. All you have to do to get the facts is to mail the coupon below. This valuable book will be sent *free* and places you under no obligation. Send for your copy right now!

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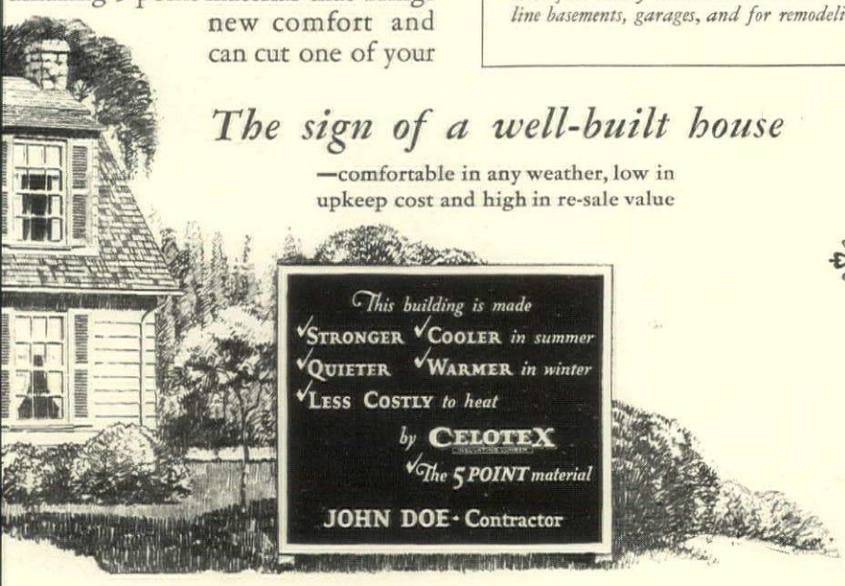
IN *houses already built, Celotex lines attics. Here it will make your home cooler in summer; warmer in winter; add an attractive extra room; and save more fuel money than it costs. It is also used to line basements, garages, and for remodeling work.*

The sign of a well-built house

—comfortable in any weather, low in upkeep cost and high in re-sale value



This book is FREE

This book clears up scores of questions. Look at these chapter headings: "Can I Afford It?—Where Shall We Live?—Helps Ready For You—Getting The Money—Building It Right." These facts are invaluable to anyone who wants to build or buy. Fill in the coupon and mail it right now.

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Approximate price.....Location.....

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If the Christmas Box (*100 Marlboros in packages of 20's, each package separately protected by heavy foil* — $1) is not on sale at the tobacco store near you—we will be glad to fill your order by mail and send you, Free, a handsome Marlboro Bridge Score.

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CHRISTMAS

Apollo Chocolates *are made by* F. H. ROBERTS CO., 128 Cross Street, Boston, Massachusetts

holiday's Apollo day... a holiday's Apollo day... a holiday's Apollo day

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THE right wallpaper not only makes an artistic interior more beautiful, but it has redeemed and glorified many a dark and dismal room. In the decoration of your home there is nothing that adds so much beauty at so little cost as wallpaper.

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These papers are widely distributed so that th should be readily secured through any wallpaper deal

The Leonhardt

Because of the broad range prices, you will find a goo wallpaper, giving good style a value for practically any ki of room in any type of hom

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Send me your Portfolio of Selected Wallpap for which I enclose 10 cents to cover mail cost.

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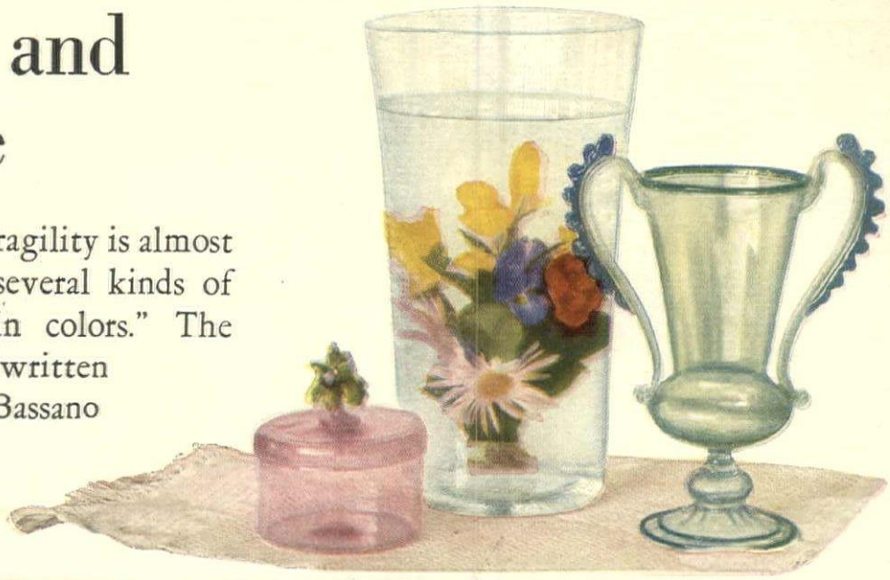
Enchanted Glass and Stately Faience

"AN appearance of delicacy and even fragility is almost essential to beauty. Among the several kinds of beauty, the eye takes most delight in colors." The English essayist who is reputed to have written this, must have been thinking of Bassano Pottery and Murano Glass, the pride of all Italy.



A SUBMARINE bouquet of real flowers in a beaker (Ven. 1768V) with box (Ven. 1962B) and loving cup form (Ven. 518).

A GROUP of Bassano Pottery illustrating the refinement of decoration. Vase (G.B. 2) Cockatoo (G.B.376), Candlesticks (G.B. 56), Compotiere (G.B. 118), Lamp (G.B. 290), Fan Vase (G.B. 108)

STEMWARE for table service is most effective in the dainty colorings of Murano (Venetian) Glass. There is a variety of appealing styles and hues from which to choose.

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OUR quest of the beautiful leads us to the byways where wizards of their trade imprison fleeting lights and bubbles in their glass or transport the colors from base metals to a brilliant array of pottery, so that you may have new delights for the holiday's gifts. Ask to see our label on exclusive imports or send us your dealer's name and we will gladly mail you a leaflet on "Glass and Pottery of the Veneto."

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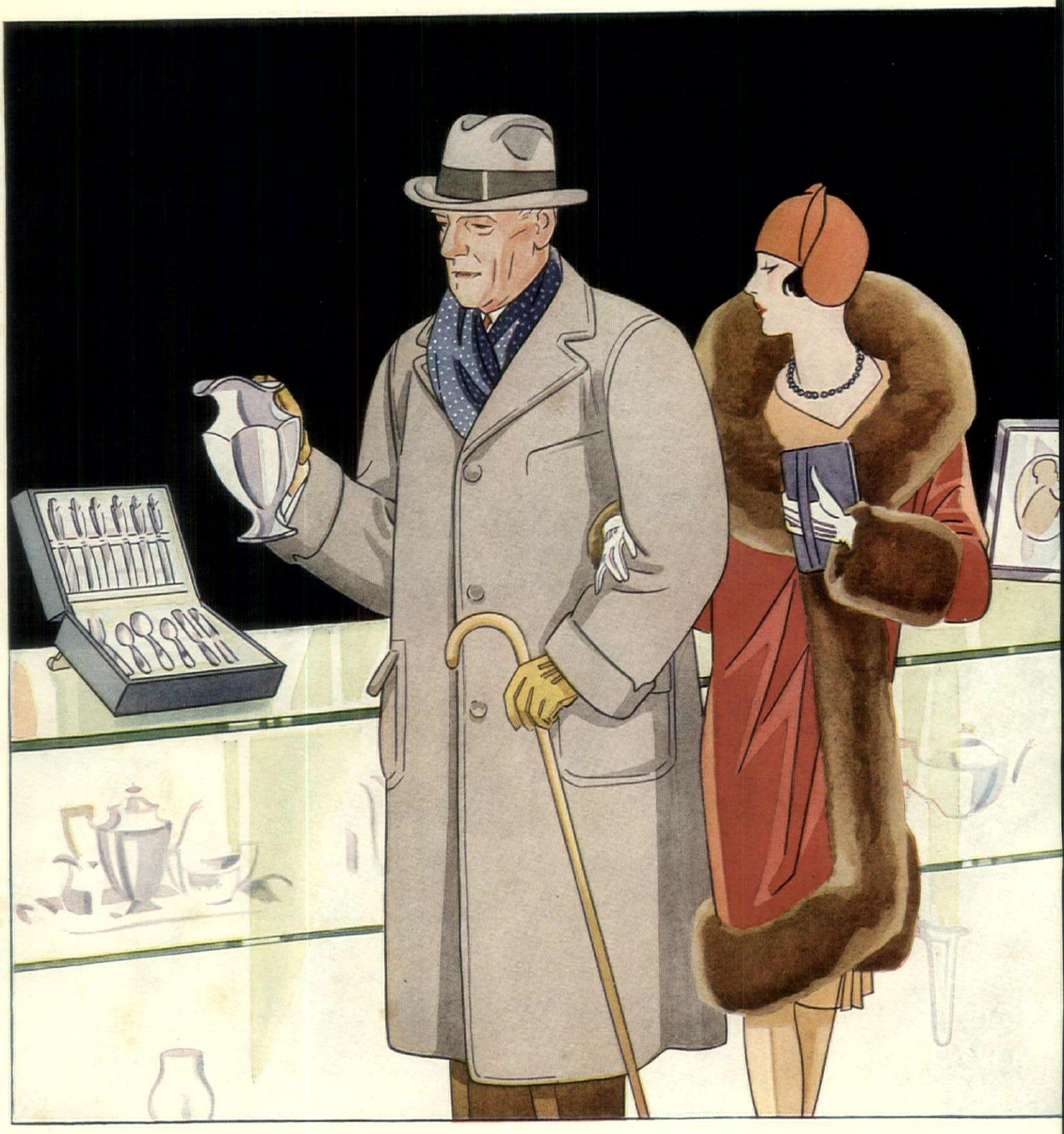

Look, Lois. How about this?

Oh, no, Daddy. It must be Sterling for Mother

STERLING

SOLID SILVER

925/1000 Fine

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Single Accessories
E. 48 St., New York City

TO many Americans the name Liberty & Co. of London needs no introduction. This famous English shop has long been recognized as a headquarters for typically English fabrics and accessories—the crisp chintzes one invariably connects with Georgian drawing rooms, the sturdy iron and pewter of an earlier era, and numerous small articles such as lacquer boxes, pewter and colorful faience that play such a large part in making a room restful, livable and attractive.

This glamorous English name now comes to shed new lustre on Fifth Avenue for a recent announcement states that James McCutcheon & Company has become the retail headquarters in New York City for Liberty of London.

IN the middle of the last century Sir Arthur Liberty was persuaded by his friends Rosetti, Whistler, Burne-Jones and Alma Tadema to create softly colored and clinging fabrics to take the place of the stiff, ugly materials of the Victorian age. So Sir Arthur opened his little shop in Regent Street and proceeded to

Diane Tate and Marian Hall, Inc.
Antiques and Interiors
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Smart Interiors

—a source of pride and endless delight
—a true measure of culture and social position.

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Interior Decorations
42 East Fifty-third Street
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Four East Fifty-seventh Street
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French and English
Antique Furniture
Unusual Interiors

IN the quiet of a real *home* we will discuss with you the decoration and practical equipment of *your* home.

Away from the commercialism of the shop, in the cozy atmosphere of the fireside the discussion of one's problems becomes a delightful task.

We will be glad to talk with you at any hour that may suit your convenience.

SAINT-GAUDENS & HYNES
Consulting Decorators
15 West 55th Street, New York

MARIE SAINT-GAUDENS
MARY HELEN HYNES
Phone Circle 0324

Genuine Louis XVI Commode with dark marble top

VALTER JOHNSON, INC.
INTERIORS AND ANTIQUES
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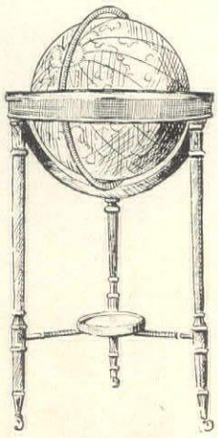
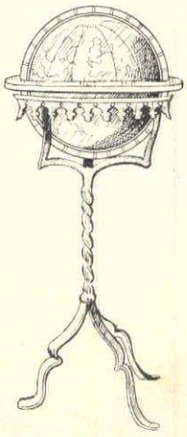


Globe in wood frame in mahogany or lacquer finish. Suitable for 18th century interior.

THE INTEREST in geography, aroused by recent exploits in aviation, makes these modern globes both useful and timely. Variously mounted to conform to any type room.

Orders taken for Christmas delivery. Write for full information



Artistic wrought iron frame. Appropriate in early English, Spanish, or Italian room.

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FRENCH XVIII CENTURY DECORATIVE OBJECTS & FURNITURE

The unusual Christmas gift—a piece of antique furniture or a decorative object—may be found here at reasonable prices

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ALICE PIERSON GLICK
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DIRECTORY *of* DECORATION & FINE ARTS

SURELY the seeker of gifts is always looking for the unusual. Small treasures from the past can not be duplicated. With age has come an intangible charm and a romantic savour of other days.

STUDIO of

MRS. H. SIDNEY NEWCOMER, *Inc.*

Collector of old French Furniture

132 East 61st Street, New York City

Old French Furniture—Fabrics—Complete Interiors

Regent 4419

make soft materials in interesting Oriental designs, as well as hand-blocked linens and cretonnes in authentic Tudor patterns. Several years ago McCutcheon's bought a few of these designs which promptly became so popular with American women that this firm entered into an agreement by which they became sole retail headquarters in New York City for Liberty & Company.

PROMINENT among this Liberty merchandise is some new pewter which has been happily named Tudric. In attractive designs, these articles have the further merit of practicability, as the metal contains no lead and therefore retains a lustre for weeks without polishing. Other unusual accessories from this interesting London house include Moorcraft pottery, which in some cases is combined with pewter trimmings, bedspreads of India print, papier mâché boxes in effective Persian designs, teakwood elephants, candlesticks, etc. Any of these articles would make delightful Christmas gifts as they are excellent in design and have the merit of being a novelty in this country.

Tea, Cocktail or Plant Table

The removable tin tray has a Duco finish in tete de negre, or cream, with gold stripe. The solid walnut table may be had in either a walnut or mahogany finish.

$45

Well packed—F. O. B. New York
Dealer Inquiries Invited

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AQUARIUM

An interesting Oriental aquarium in the form of the ancient temple jars. Of clear crystal glass with red lacquer cover and stand. The cover is perforated. Height 18"

$40.00

YAMANAKA & CO.

680 FIFTH AVENUE, NEW YORK

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AGNES FOSTER WRIGHT

GLAZED CHINTZ—*White background, mauve and cream roses with green leaves.*
25" wide $3. per yd.

IN decorating or re-decorating, unusual fabrics impart a distinctive note of warmth and charm. Our collection includes an unusually wide and varied display of rare materials assembled from leading designers of Europe and America.

satins · linens
damasks · taffetas
toiles de Jouy
cretonnes

At the Chintz Shop it is no problem to find a beautiful material to suit your exact needs. The only difficulty is the pleasurable problem of selecting the most delightful from so many entrancing patterns.

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Silhouette reproduction and frame No. 5479 (old gilt with black hollow). Size 4⅞ x 5⅞" outside, $4.50.

We can supply many other subjects and frame designs.

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or other lovely pieces of Italian or French pottery are always acceptable as

CHRISTMAS GIFTS

Write for catalog—or better, call and see the beautiful colorings, the charming contours of these wares. Florentine leather, peasant embroideries, colorful basketry, . . . a host of delightful gifts.

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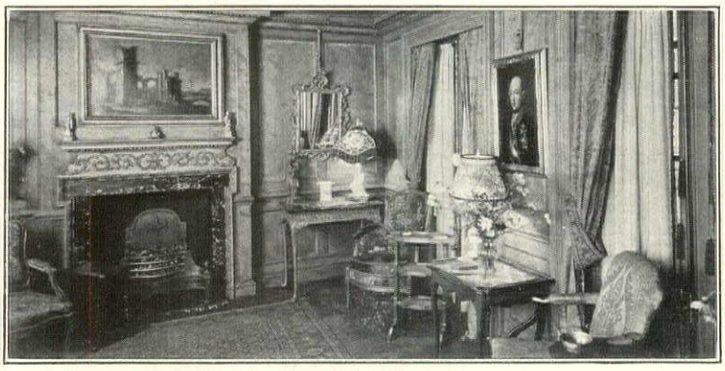

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OVERNOR WINTHROP DESK
No. 9100
enuine Mahogany. Exact re-oduction. Hand carved ball d claw feet. Width 38"; eight 43". Price....$105.00

Send for illustrated brochure of beautiful furnishings.

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NATHANIEL B. BEAM'S SONS EST. 1830

ast 48th St. New York

THE planning and carrying out of the color scheme for a room is probably the most attractive phase of interior decoration. Not only do harmonious colors give charm and individuality to an interior, but they frequently compensate for ugly furniture lines and unfortunate accessories. The right hues intelligently combined achieve that subtle look of distinction in an interior which is the goal of every successful decorator; and in the same way no amount of beautiful furnishing can atone for colors badly blended, or an inadequate use of this important element.

To aid manufacturers of any kind of product involving color, as well as painters, interior decorators, fabric designers and department stores, there has been invented a color keyboard or chart based on the natural laws underlying scientifically correct color combinations. This is a heavy board measuring 22 by 29 inches. When open, it shows 96 colors lithographed with absolute fidelity to the minutest gradations of shades.

The upper half of the keyboard consists of a band of full spectrum colors and three bands of lighter tones. Below this is another chart of three bands of colors described as "neutrals" and "blends." The lower half of the chart shows the harmonic color scale for each fundamental color. This is used when determining the harmony for more than three colors. The equipment further

ORIGINAL 18th Century French furniture and bibelots, chosen by our resident partner in Paris. Also pieces of English origin.

Trade Enquiries Invited

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Comfort in a Gift so fine

A BEAUTIFUL piece of upholstered furniture is a comfortable gift for your home or another's—a gift enjoyed by the recipient for many years. Low in price—because direct from the maker. Either of the Clinton models is ideal. Down filled cushions. Any desired coverings. Send for Booklet B-11 and sample coverings.

Christmas Delivery

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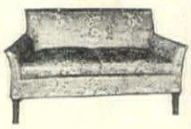
Clinton ove Seat $75



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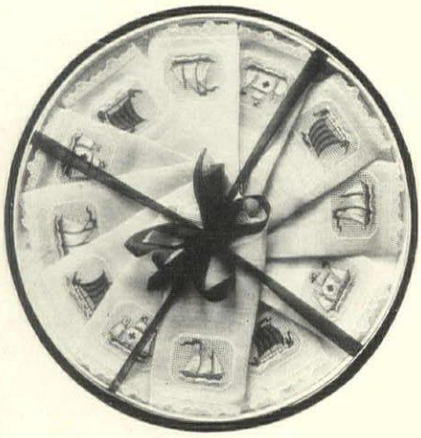
MOSSE'S NEW OBLONG NAPKINS



Mosse's *Incomparable Linens make sensible gifts and most appropriate remembrances*

THIS set of fine linen Cocktail Napkins would enhance any home or yacht. Ships of colorful embroidery on an ecru net. The linen napkins come in assorted colors, green, rose, lavender and blue, and in the new oblong shape.

One dozen.....$18.

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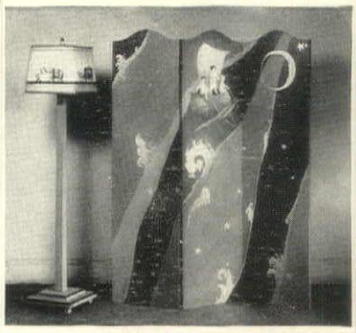

Winken, Blinken and Nod screen hand decorated in shades of blue, silver stars and golden moon, panels 60" by 17"—$45.50.

Floor lamp, any color 58" high—$14.50. 12" parchment shade—circus parade or floral decorations by hand $10.00.

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ROUGHT IRON WALL BRACKET R FLOWERS OR IVY—WITH COPR BOWL 8" IN DIAM. $8.50.

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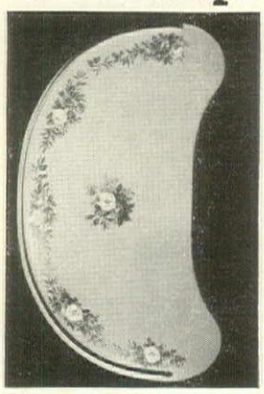
The Mayhew Shop, Ltd.



BREAKFAST TRAY Blue, Pink, Lavender, White with wreaths of hand painted flowers; collapsible base $15.00

CHRISTMAS gifts that will bring lasting joy to any home . . . at the Mayhew Shop. May we send you our new booklet with more than 50 illustrations?

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CHILDREN'S FURNITURE
ANTIQUES—REPRODUCTIONS

Child's Drop Leaf Table in natural finish or in colors 22" high, Top—26" x 29". Unusual assortment of Book Ends. Pottery Lamp with hand painted shade.

WRITE for Christmas Booklet describing original and exclusive Children's Furniture, Rugs, Screens, Mirrors, Toys.

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From the hamlets and villages of Persia—from all the Near East countries—come these lovely old rugs for your approval.

Rugs of unequalled rarity yet the prices are reasonable. Send for catalogue and price list from which you may select the rugs that you would like to have us send you on approval to your own home. It is not necessary to send any money until after you have made your selection.

H. SAHAGIAN RUG CO.
369 Boylston Street, Boston

includes three black masks of cardboard, having openings accurately calculated to conform to the laws of color harmony, enabling the user to visualize the right color combination when placed on a selected unit of the keyboard. Easy to use and accurate in results, this invention is a time-saver to any business in which the correct combining of colors is an important factor. The chart is manufactured by the Taylor System of Color Harmony, Inc.

OF particular interest at this time of year is a new shop devoted exclusively to children's toys. Run on the theory that a child's toys should be chosen as carefully as his food, the shop shows only toys of educational value. For a child with an artistic temperament, there are cymbals and triangles to teach rhythm, an easel and tempera colors to inspire the budding artist, building blocks, papers to cut out, and a host of other useful playthings. Toys here are classified under three heads—constructive, such as clay for modeling and building; imitative—dolls, cooking and cleaning sets and make-believe money, and, finally, athletic toys, such as swings, jumping ropes, etc. There are no

SEND A BRAUS GIFT

Mail us your greeting card with your check and we will send the gifts you designate, prepaid and insured, to any part of the country.

*Rose Quartz Lamp $147 complete. Carved figure and finial, silk brocade shade, hand-chased bronze base, 20 inches high.**

Chinese decorated Cabinet $68. Brilliantly colored raised lacquer work over the four drawers. Solid Walnut 31 inches high. Top 14x16 inches.

Washington's Desk Lamp $70. Replica of First President's study light. Polished brass and wrought iron, 17x28 inches.

Nest of Tables $38.50. In green, red, yellow or black, handsomely decorated. Glass insetto p, rich fabric beneath. Largest 22 inches high, top 12x15½ inches.

"Rum Hound" $18. Green glass bottle, sterling silver deposit decoration. Holds a pint without getting wobbly. 10 inches from snoot to tail.

Footstool $9. Rich red cut-velvet top 10x17 inches. Cast brass claw feet.

*Rose Quartz or Jade Lamps are never identical. Prices vary according to sizes and designs. No catalogue

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BOHEMIAN TABLE-WARE OF SURPASSING BEAUTY

COLORS: Smoke with sea-green stems • Olive with dark green stems • Smoke with amber stems

Vase	$4.75 ea.
Bowl	12.00 ea.
Candlesticks	2.50 ea.

Finger-bowl with plate	$37.50 doz.
Plate (8½" diam.)	31.00 „
Goblet	30.00 „
Champagne	30.00 „
Highball	25.00 „
Cocktail	25.00 „

ISABELLA BARCLA
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Small Fruitwood Table
Directoire

OLD FURNITURE WALL DECORATI

SPODE'S STONEWAR

JUGS—light blue background w ivory figures in relief. Either hu ing scenes or classic dancing figu Exceedingly attractive.

½ pint	$4.25
1 pint	4.75
1½ pint	5.75
2 pint	7.25
2½ pint	8.25
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Also can be had in Tea Sets, Bowls, Vases, and Candlesticks.

Mail orders receive prompt and careful attention

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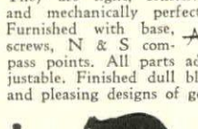
Built to endure for years. All parts excepting ball bearings and rod are of aluminum (won't rust). They are light, sensitive and mechanically perfect. Furnished with base, screws, N & S compass points. All parts adjustable. Finished dull black. Other un and pleasing designs of generous sizes a to $40 e

London 33" long f. o. Norrist



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Unique Foot Scrapers

Finished black, ready to attach to wood, brick, cement or stone. Other Bird and Animal designs.

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Scotch Terrier 8"

$3.50 each or $6.50 per pair Postpaid

Squirrel, 10" high

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We also make conventional design scr ers in wrought iron. Send for circular other designs also other attractive a cles and testimonials of pleased custome

HOUSEHOLD PATENT CO.
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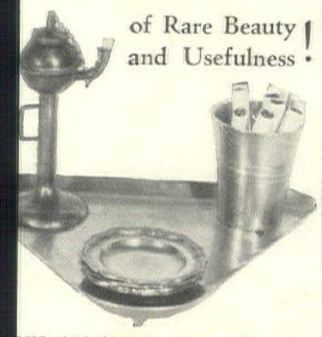
SMOKING SET

of Rare Beauty and Usefulness!



HIS old-fashioned pewter smoking set —refined, good-looking, and useful— most versatile set from the viewpoint usefulness and long life.

is ideal for any room, and also for ge tables. Set consists of 4 individual ter ash trays, a pewter cup holding it 15 cigarettes, an alcohol lamp light- of pewter and a pewter tray for the le set. Tray about 7". Set complete 41 $11.40 prepaid to any address, rom the better shops.

Write for 1928 catalog

The Treasure Chest
Asheville, N. C.

mechanical toys in this collection, the owner of the shop holding to the theory that a mechanical train, automobile or aeroplane kills initiative as the child then becomes a looker-on instead of an active participant. For this reason the playthings he favors are made to be pulled by the child himself. In conjunction with the toys is a display of children's books, the most interesting of which is a volume in which stories are started but not finished, thus giving a child inspiration to become an author. The name of this novel shop is the Playroom.

WHEN planning their interior decorations, very few home owners give due consideration to the proper decorative or protective treatment of the ceilings.

Much time and thought are devoted to the selection of type, quality, design and color of wall coverings and furnishings, but the ceilings are usually either left to the discretion of the person employed to decorate the interior of the house, or subjected to the familiar kalsomine, paint or paper treatment. As a general

CONVEX MIRROR . . . unusually fine and elaborate . . . gilt . . . Georgian period . . . all original and in splendid condition . . . size 35 inches high by 17 inches wide . . . priced at $250 crated.

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or it blesseth him that gives and n that takes, and, by inducing a eedy answer to correspondence ceived, fosters untold goodwill— urely the ideal attribute for a Yuletide gift. This Governor Winthrop desk is of **genuine mahogany,** 38" wide, with automatic lid supports. At $74.50 it's a **matchless** buy!

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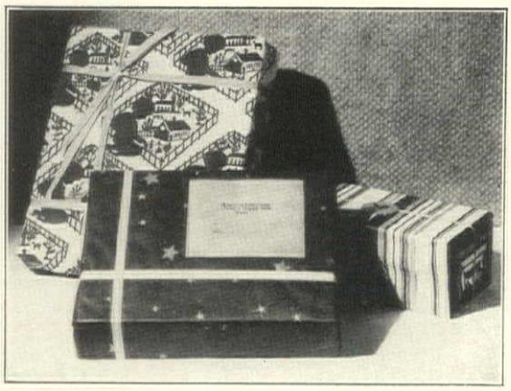

GAY CHRISTMAS WRAPPINGS

Add Smartness to Your Gifts!

OUR new tube of papers contains an assortment of eight sheets, averaging 20" x 30", in varied colours and designs—blue & silver, cherry red & white, jade & yellow, Chinese red & gold, green & silver, magenta & ivory, etc.—$1.10 *postpaid.*

The *tube* described and 24 *seals* (12 in blue & Silver on green, and 12 in black & gold on red) and 30 yards of *tape* (10 yards each of checkered green & white, green & gold, and red & gold)—$3.00 *postpaid.*

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Your Coat of Arms can become a wonderful future heirloom in the centuries to come. By our new process these dies are engraved by hand, hardened and tempered in an electric furnace, and then faced with Chromium, the hardest metal of today, stainless and rustless. Your die will then emboss about three-quarter of a million impressions, on your note paper, greeting cards, and announcements.

Send ten cents in stamps for sample proofs and interesting booklet, describing unique feature of these engravings. We have access to copies of all Coats of Arms ever granted, authenticity guaranteed. Heraldic Bookplates designed and engraved.

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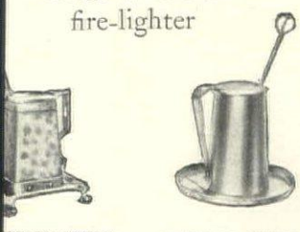
The Genuine
CAPE COD
fire-lighter



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Polished Brass $5.35
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A GLOWING log fire while the wind howls outside—a cozy room and e warmth of the open hearth— at's solid comfort.

And if you have a Cape Cod Fire- ghter the comfort begins even th the making of the fire—for re is a means of lighting an open e without kindling wood and pa- r and in a way that is conve- ent, quick and fascinating.

ces include delivery in New York City y. To other points please add 20c postage

CAPE COD SHOP
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The Renaissance of Damask

delights those discriminating women who have faithfully cherished its dignified beauty amid the be-laced extravagances of other seasons. They are also pleased to know that the finest quality imported Linen Damask woven in innumerable exquisite patterns may be found at McGibbon.

McGibbon
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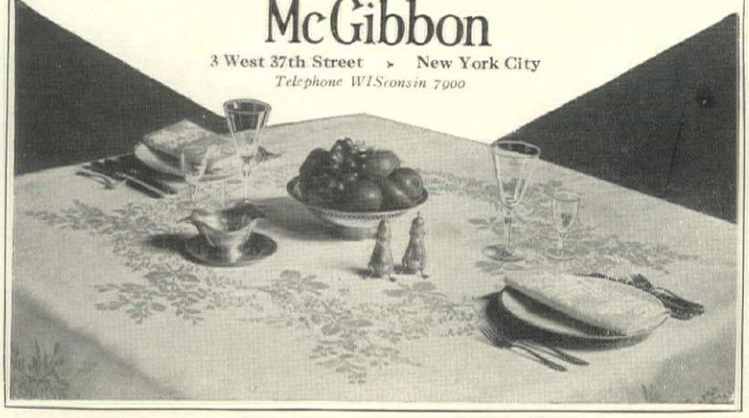

THESE 18th Century Chinese Princess's coats were personally selected by us in the Orient. The fact that they are unique and can never be duplicated commends them to the discerning gift giver. Prices from sixty-five to three hundred and fifty dollars.

Peking Jewelry
Brocade Bags
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Paintings
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M. E. R. F. MEERKERK, Ph. D.
CHINESE ART
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DIRECTORY of DECORATION & FINE ARTS

Importers of

OLD PERSIAN JARS—
KASHAN, SULTANABADS AND KIRMANS

Fine old weaves and Embroideries from Persia, Syria and Anatolia.
Interesting old silver work—Bracelets, Necklaces, Charms, Perfume Sprinklers, Mirrors, and many other most unusual objects.
Numerous pieces of ecclesiastical art, icons, chalices of silver and gold, small altar boxes and reliquaries and many fine crosses.

AMERICAN COLONY STORES
OF JERUSALEM
559 Madison Avenue, New York City
Main and Mount Desert Streets
Bar Harbor, Maine

rule ceilings are very susceptible to the effects of expansion and contraction due to atmospheric changes of weather, and especially for that reason should receive greater consideration in treatment.

A fabric of sufficient tensile strength, about forty pounds to the square inch, to resist strain due to cracks, is the only protection that can be relied upon to form a permanent ceiling and base for the usual treatments. The first cost of applying a fabric to the ceiling is a trifle high, but the low up-keep cost and ease with which the ceiling may be maintained in a sightly condition make it an investment and not an expense.

SOME architects recommend the application of canvas surfaced with two or three coats of paint, but a saving of cost in material and labor may be effected by the use of a ready painted cloth wall covering that can be hung without additional treatment when new, and easily washed occasionally or given one coat of paint every three or five years, with no repair costs for painting cracks or replastering. Incidentally, a fabric covered ceiling pre-

THE EGYPTIAN HERON
height 4½" length 8"

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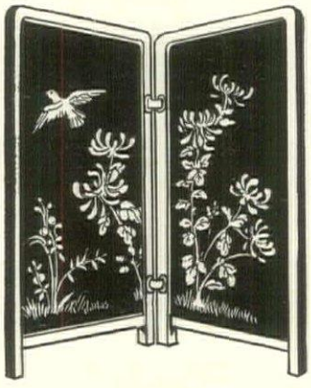

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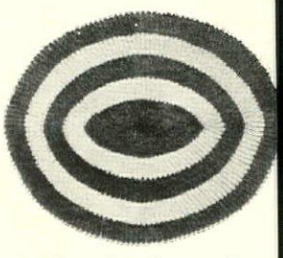

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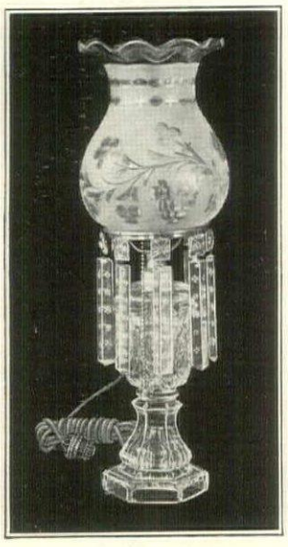

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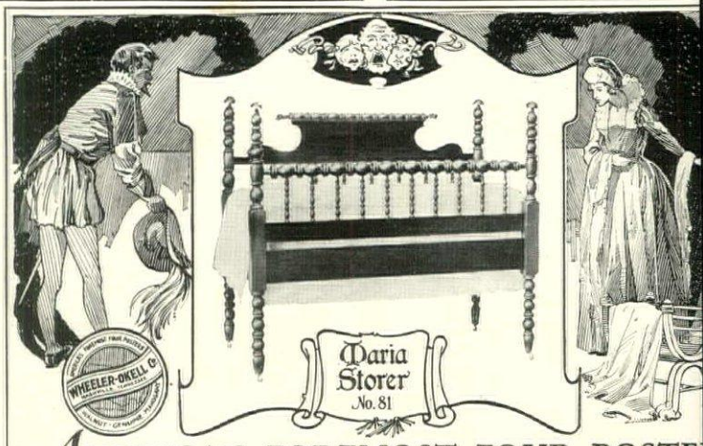

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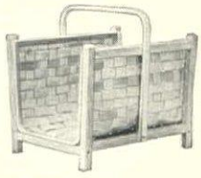

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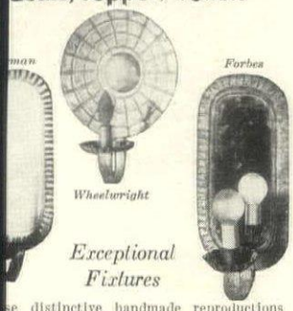

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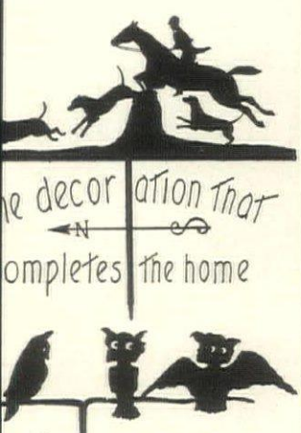

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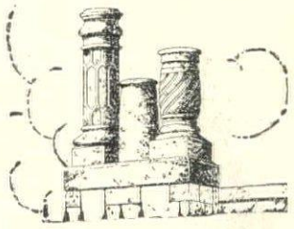

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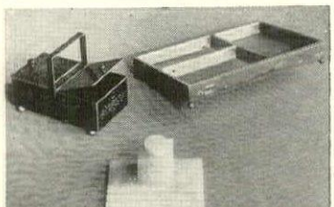

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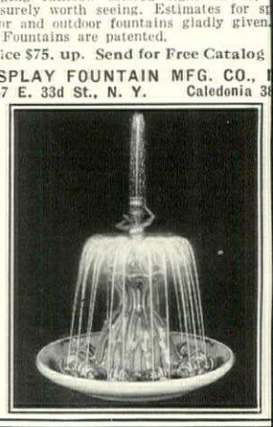

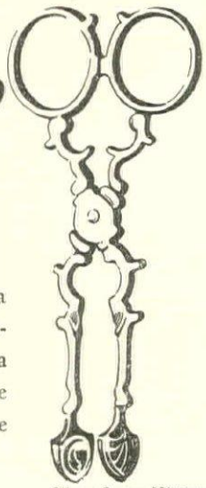

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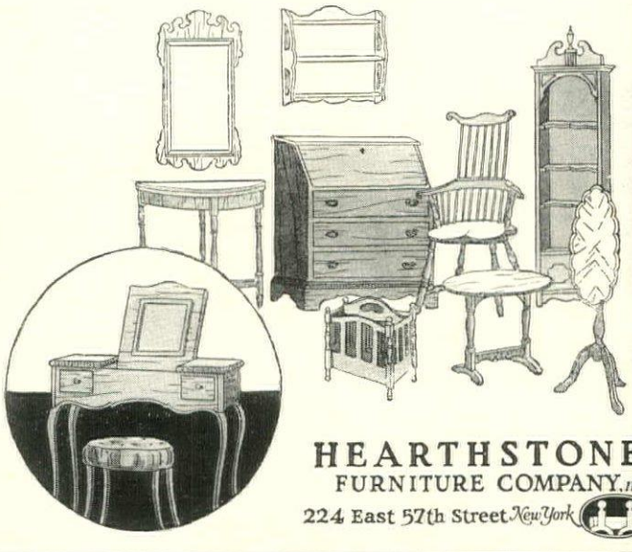

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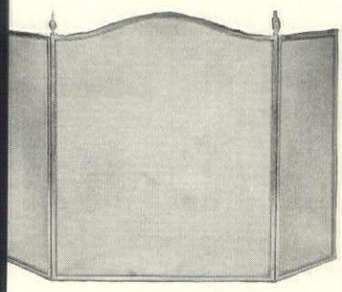

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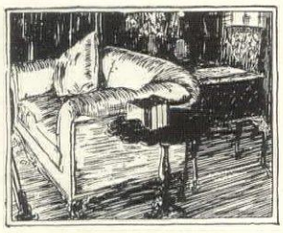

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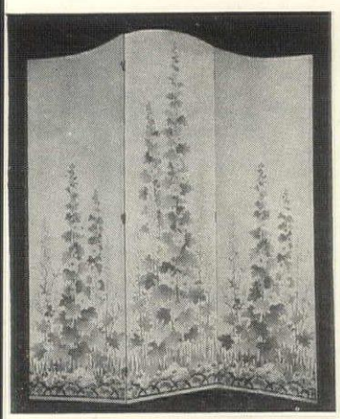

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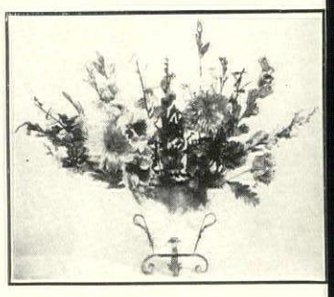

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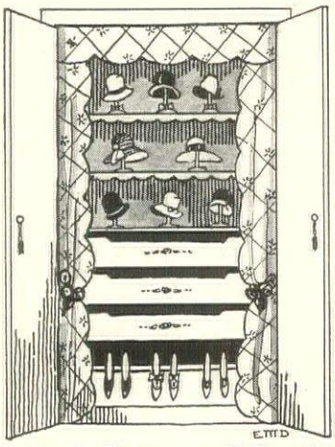

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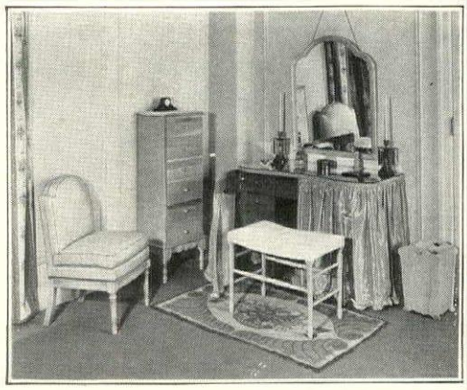

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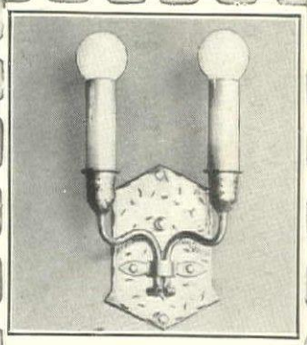

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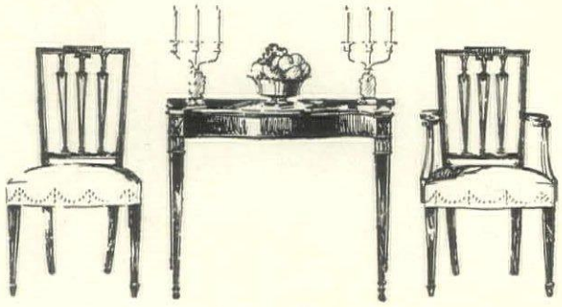

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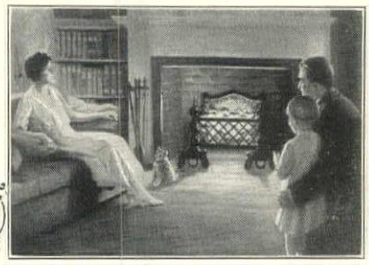

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House & Garden does not sell dogs. But will suggest reliable kennels where purchases may be made

DON'T FORGET THE SHOWS

By ROBERT S. LEMMON

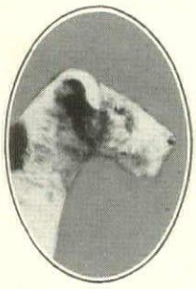
THE old maxim of looking before one makes a leap is just as applicable to the selection of a dog as it is to other situations in life, human and otherwise. Breeds vary so in temperament as well as physical appearance that in fairness to all concerned—including the dog—no decision should be reached without a sensible amount of investigation.

"But," someone may ask, "how am I going to find an opportunity to size up a lot of different kinds of dogs at first-hand? I can't go chasing all over the country visiting kennels."

The answer is simple enough in the majority of cases. It lies in one or more of the dog shows that are yearly becoming more popular and numerous all over the United States. An inquiry or two will generally result in finding a representative show near enough to home for one to reach it without undue effort.

Given such an exhibition, the information one can pick up about dogs is almost as unlimited as it may be helpful in reaching a decision as to the one particular breed that will prove most satisfactory for your individual situation. One of these canine gatherings is much more than a mere meeting of dogs in competition for ring prizes. It is an absorbing object-lesson in canine moods and manners, provided only that the observer keeps his eyes open and his mind alert for those indications of character which dogs exhibit so clearly.

If you are going to a dog show with the main purpose of deciding upon what breed to choose for your own home,



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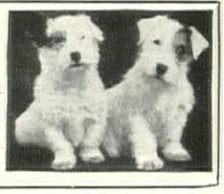

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don't let yourself make a decision until you have seen all the benched animals at least once. There will be a strong temptation to linger before this breed or that on the first time around, forgetting that thereby you are hindering what should be the chief objective: a fair comparison of all. Keep on going, and as you go, make notes of those breeds whose first impressions were particularly favorable. Return to these later and study them more closely. Watch each of them long enough to gain a clear impression of its character as indicated by the attitudes and actions of the animals. Thus you will gradually narrow the prospects down to one, two or three breeds.

From this point on (even assuming that you are without much real knowledge of the types under consideration) your course will not be too difficult. It lies in watching the dogs—and then watching them some more! Let their appearance, and the personality they show by their expression and general demeanor, "soak in." Talk to the followers of the breed who are always to be found around the benches, and ask a few intelligent questions (they'll

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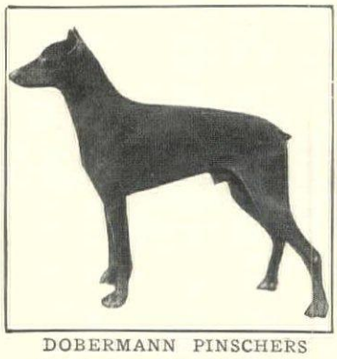

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In a sense, though, a big show is not quite fair to the animals which compose it. Its very size makes for unnatural excitement, taut nerves and keyed-up bearing, especially among the more high-spirited breeds. Make a few allowances, therefore, for manifestations of such feeling, particularly among the Terriers and the like. Again, here and there you will find a dog that is a bit cowed by all the tumult and the shouting (canine); don't let his abjectness prejudice you against his entire breed—it is the general average of all the specimens of his kind that really counts.

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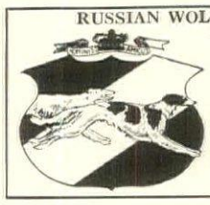
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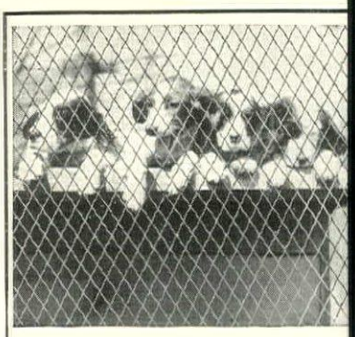
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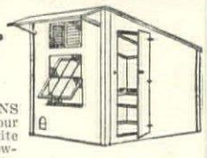

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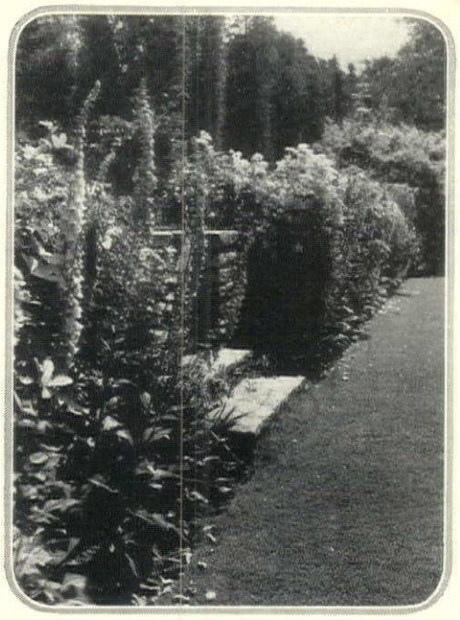

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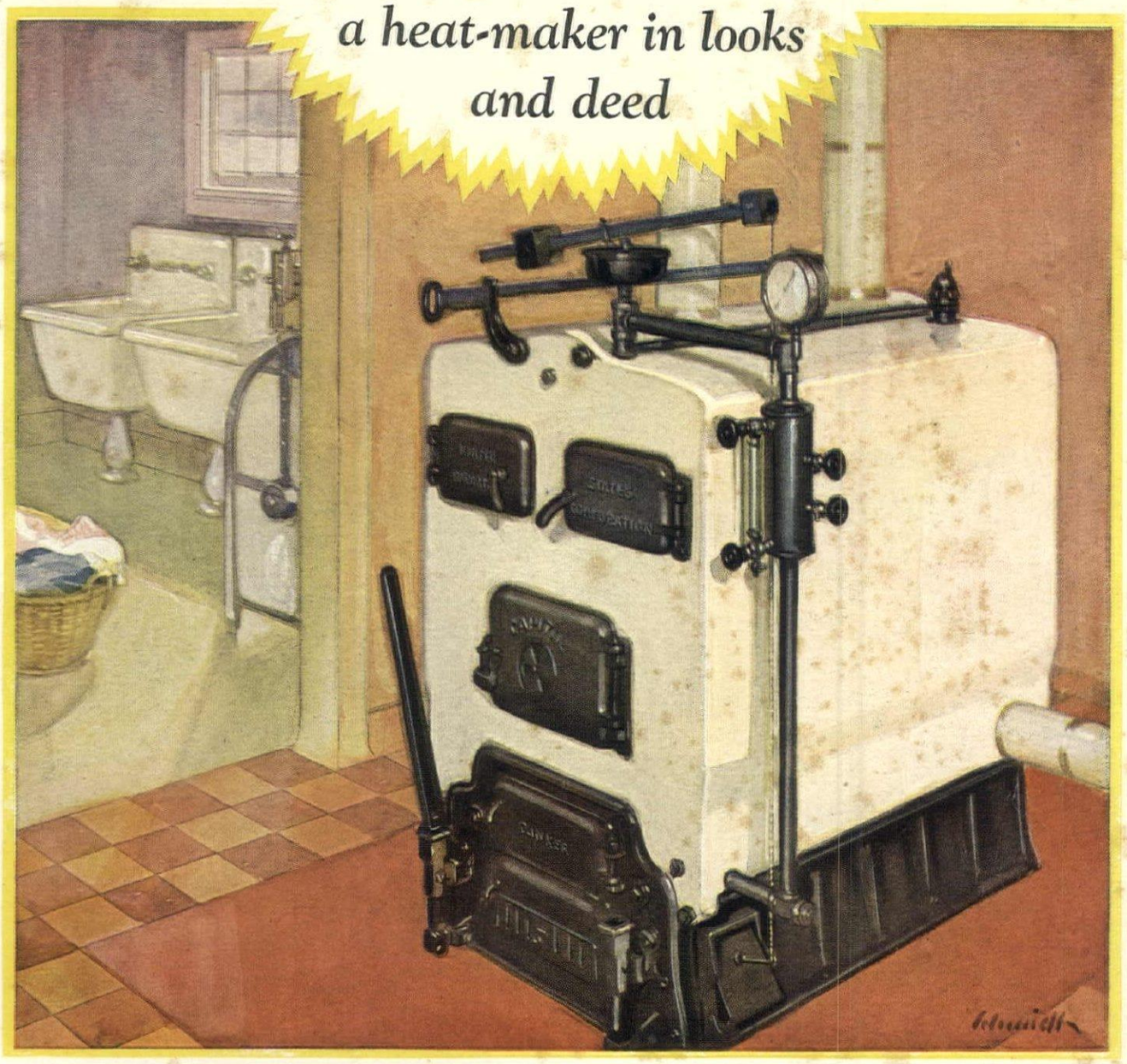

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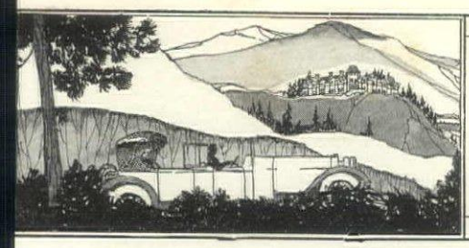

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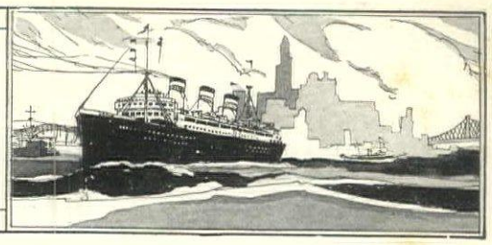

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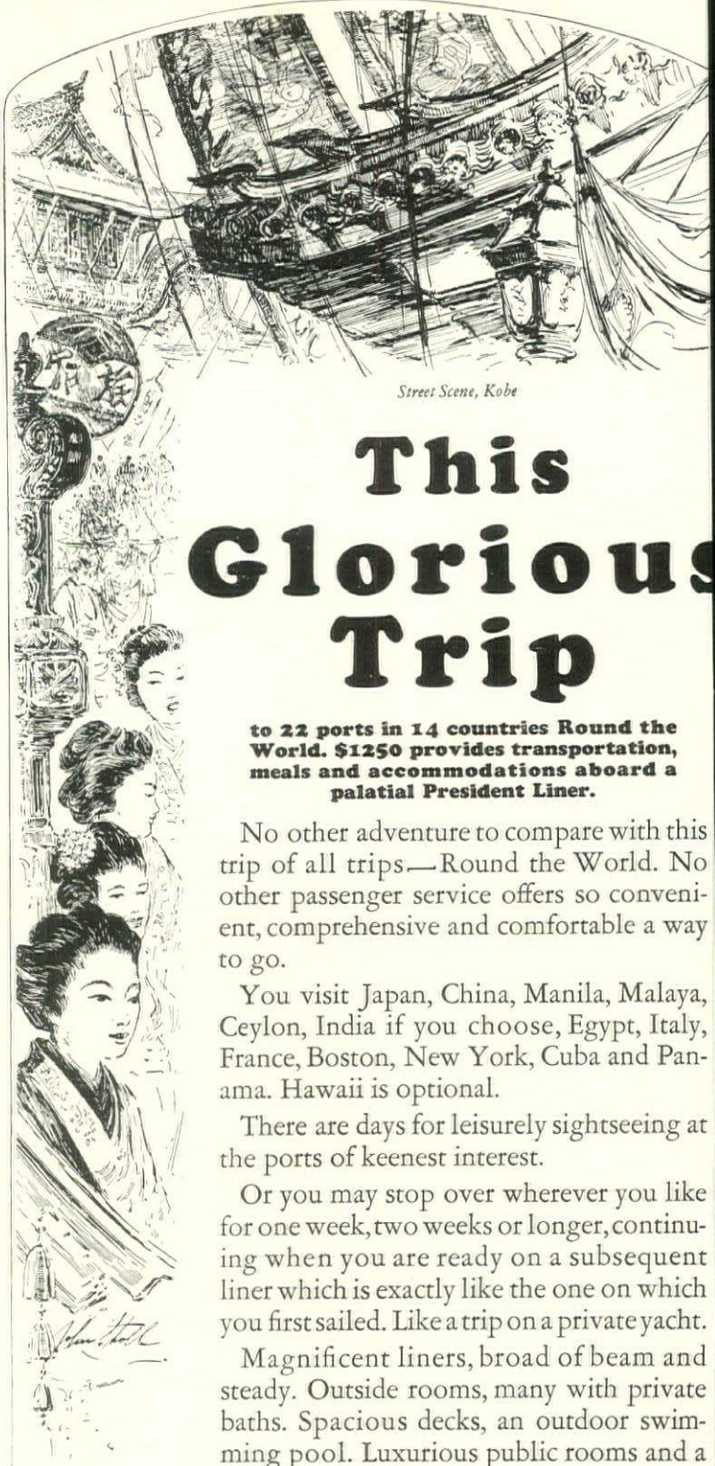

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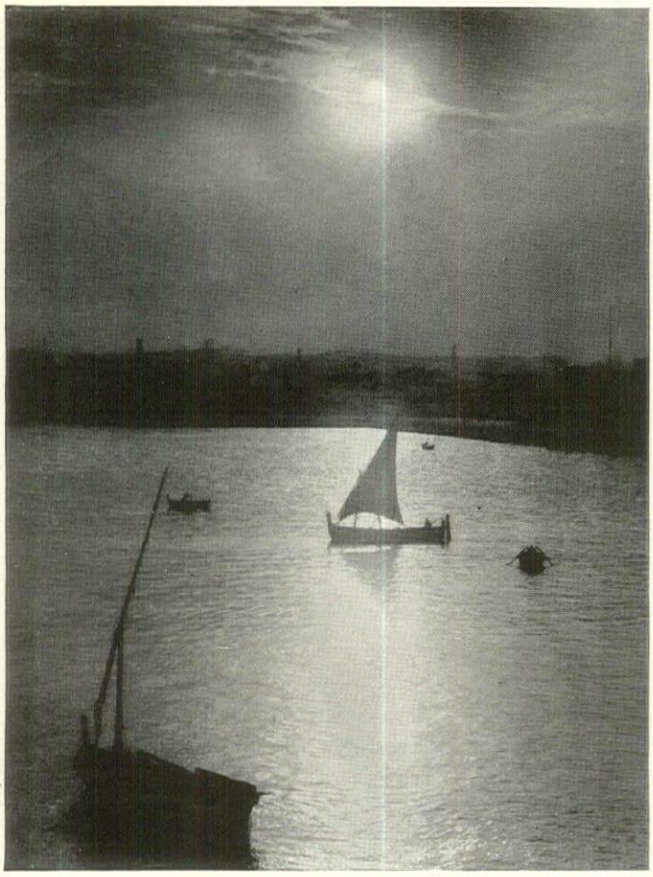

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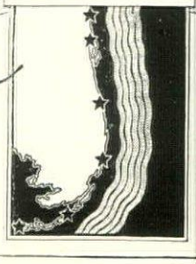

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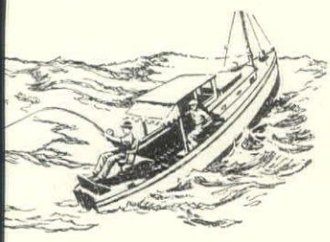

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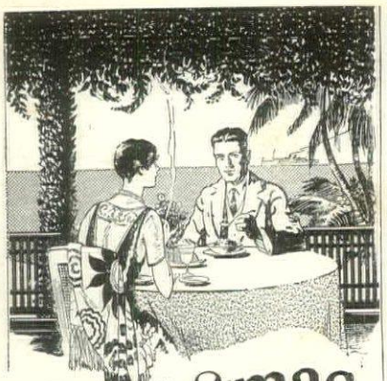

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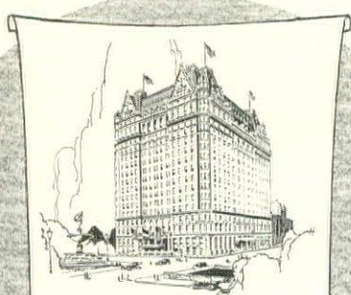

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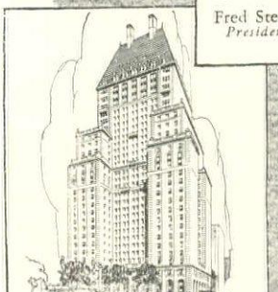

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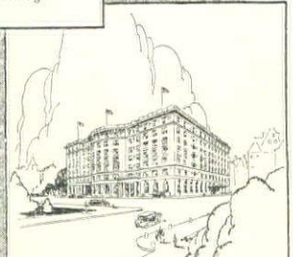

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Statement of the ownership, management, etc quired by the Act of Congress of August 24, of House & Garden, published once a mor Greenwich, Conn., for October 1, 1927. St Connecticut, County of Fairfield: Before me, a public in and for the State and county said, personally appeared Francis L. Wurz who, having been duly sworn according to lav poses and says that he is the Managing Di of House & Garden and that the following the best of his knowledge and belief, a statement of the ownership, management, et the aforesaid publication for the date sho the above caption required by the A August 24, 1912, embodied in section 443, Laws and Regulations, printed on the reve this form, to wit: 1—That the names an dresses of the publisher, editor, managing and business managers are: Publisher, Nast, Greenwich, Conn.; Editor, Rich Wright, Greenwich, Conn.; Managing None; Business Manager and General Ma F. L. Wurzburg, Greenwich, Conn. 2—Th owners are: Owner, The Condé Nast Public Inc., Greenwich, Conn. Stockholders: Condé 1040 Park Ave., New York, N. Y.; Fran Wurzburg, Kimball Ave., Bronxville, N Macdonald DeWitt, Trustee for E. C., F. E. S., E. C., and F. W. Wurzburg, G Bldg., New York, N. Y.; Edna Woolman N 420 Lexington Ave., New York, N. Y. Rosett, 12 East 86th Street, New York. N Goldman, Sachs & Co., 30 Pine Street, New N. Y.; The Vogue Company, 101 East Street, Baltimore, Md. 3—That the known holders, mortgagees, and other security owning or holding 1 per cent or more o amounts of bonds, mortgages, or other sec are: American Bond & Mortgage Co., 345 son Ave., New York, N. Y. 4—That th paragraphs next above, giving the names o ers, stockholders, and security holders, contain not only the list of stockholders security holders as they appear upon the bo the company, but also in cases where the holder or security holder appears upon the of the company as trustee or in any other fi relation, the name of the person or corpo for whom such trustee is acting, is given that the said two paragraphs contain stat embracing affiant's full knowledge and be to the condition under which stockholder security holders who do not appear up books of the company as trustees, hold sto securities in a capacity other than that of fide owner, and this affiant has no rea believe that any other person, associat corporation has any interest direct or i in the said stock, bonds or other securitie as so stated by him. Francis L. Wurzburg, aging Director. Sworn to and subscribed me this 28th day of September, 1927.

(Seal) E. C. MacGowan, Notary Publ Commission expires February 1, 1930.

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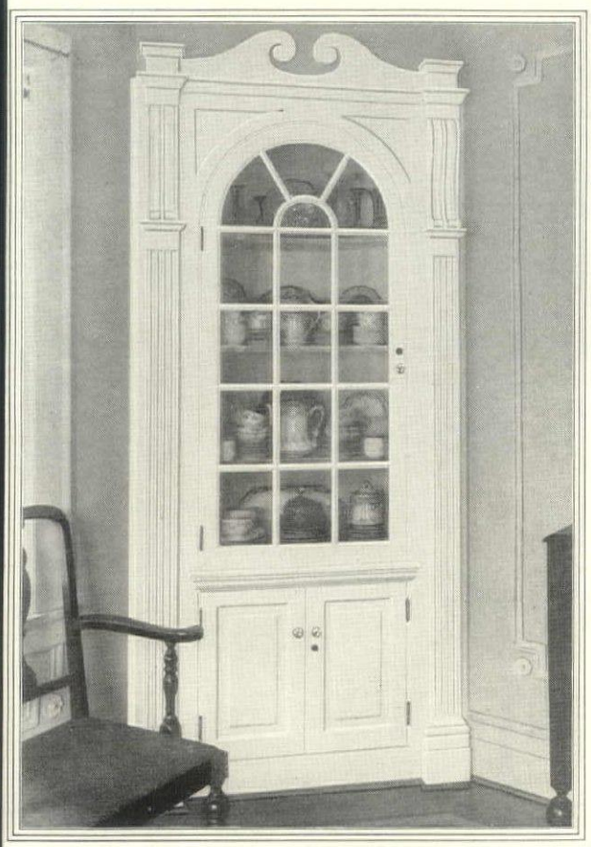
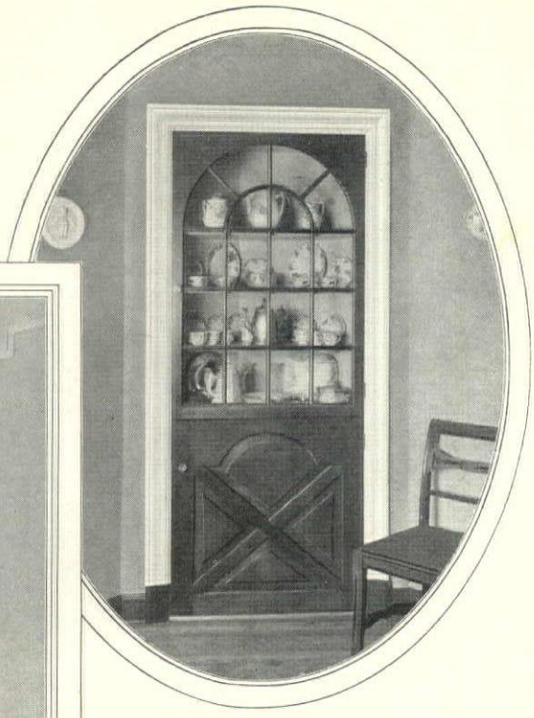
In this Curtis design the broken arch pediment, the fluted pilasters and corbel blocks are distinctive Colonial details. No wall opening is necessary—only 2′ 7¾″ of space along each wall. Design C-6500; price in white pine from $55.78 to $62.75, depending on where you live; freight added in western territories; and in birch, from $73.78 to $83.00.





Out of the Metropolitan Museum

In the Metropolitan Museum of Art in New York City is a beautiful old cupboard from a home built near Farmington, Connecticut, about 1700. It contains the same glazed door, the same beveled panels and crossed stiles you see here in the bottom door of this Curtis design, and the same arched panel distinctive of the reign of George I. It is made in white pine, birch and oak, and a wall space 2′ 4½″ measured from the corner along each wall is sufficient. Design C-6503; price in white pine, $42.35 to $47.64, depending on where you live; freight added in western territories; and in birch or oak, $48.60 to $54.68.

• • •

A new 48-page book, full of helpful suggestions for practical Christmas gifts, has just been published. It is FREE. *Fill in and mail the coupon for your copy!*

Corner Cupboards for CHRISTMAS!

Why not a Christmas present for "the house"—something that the whole family will always enjoy? Curtis cabinetwork designs are gifts new and different and surprisingly inexpensive.

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Corner cupboards are especially appropriate for this purpose. They bring new beauty into the home. They give the interior an architectural dignity that no movable furniture can impart. Tastefully finished and with sparkling glassware and colorful china on their shelves, they become the keynote of the decorative scheme.

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Yet they cost much less than movable furniture of the same size and quality!

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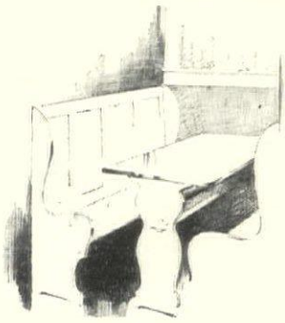
The Curtis dealer will supply them. Or send for our new book giving complete information about these designs and our line of corner cupboards, bookcases, dining alcoves, kitchen dressers, ironing boards, broom closets, bedroom dressing tables, linen cases, medicine and telephone cabinets.



For Dining Alcove or Inglenook

Such furniture as this Curtis dining alcove set dates far back in American homes. The Dutch settlers used seats like these around the fireplace or placed on the front door stoop. You can do that with these Curtis seats, too, for they are made of white pine and will withstand the weather. The table and seats rest on metal buttons so that they can be moved. Design C-6600; price $39.31 to $44.22, depending on where you live; freight added in western territories.

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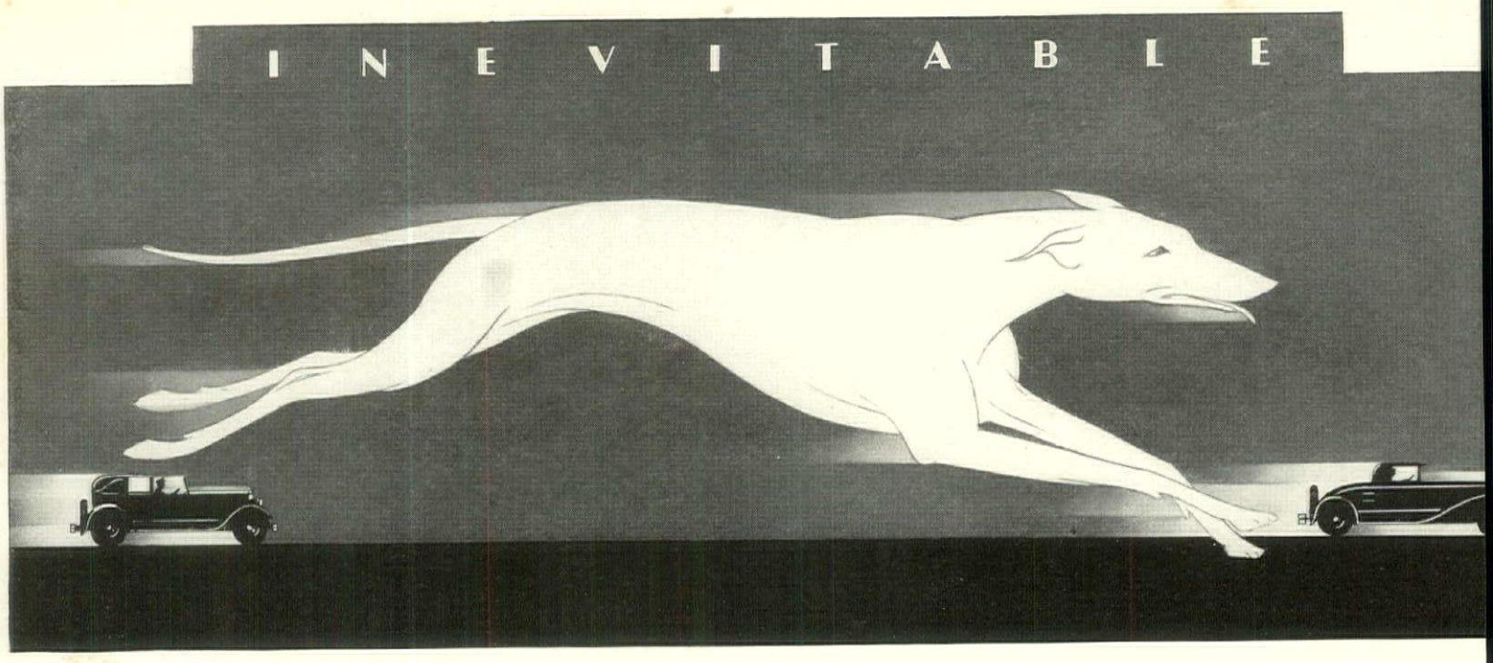

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This new method—only to be had in Watson Stabilators—steps far ahead of present-day methods of absorbing or otherwise dealing with throws after they have happened. For all time, bobbing and tossing and bouncing are ended. But more than that—your car has a symphony of motion totally new.

The one sure way is to remove the cause

Watson Stabilators are not shock-absorbers, nor are they checking devices. Stabilators attack the whole problem of easy riding from a fundamentally different angle. Instead of being content to permit vicious throws to take place and then step in and **absorb** *or otherwise check them, Watsons do* **not** *permit these throws even to get* **started.** *Watsons, by converting force (the* **cause** *of a throw) into heat, thus* **remove** *the cause and* **prevent** *these throws—a big basic difference.*

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Wheels snuggle to the road a speed you steadily, smoothly ward. Steering is easier. You sens new security and safety.

Watson Stabilators give a magi new meaning to motoring comf . . . they give Stabilated Motori America's foremost heavy cars co to you fully equipped with Wats Stabilators.

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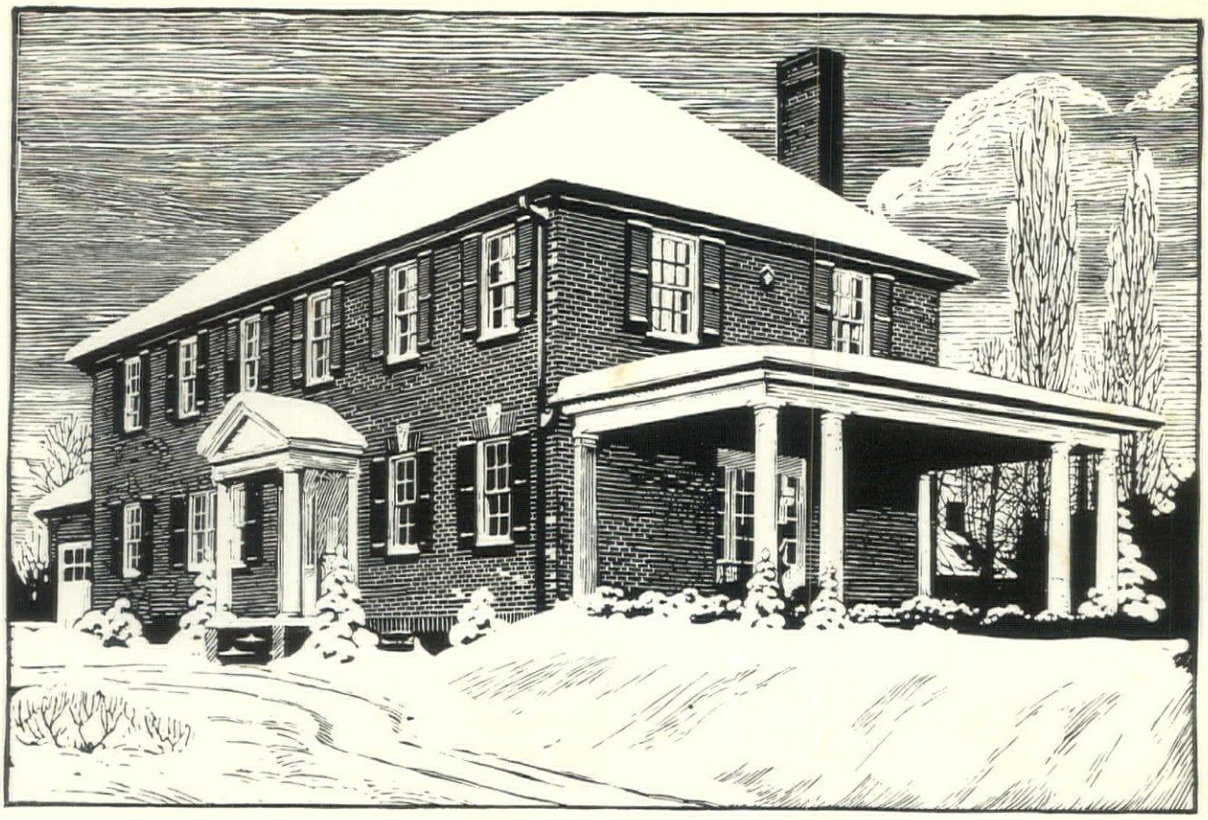
COMPLETE FOR LIGHT CARS $28 . . IN FAR WEST

WATSON STABILATORS

Home of C. E. Bartlett, Philadelphia, insulated with 1½ inches of Armstrong's Corkboard on the walls, and 2 inches on second-floor ceiling. Mr. George S. Idell, architect.



COMFORTABLY *warm in the coldest weather*

yet this cork-lined house has a heating plant 25% undersize

IF this home had been built of the ordinary building materials, but without proper insulation, it would have required 800 square feet of radiation. But, with its heat-saving lining of Armstrong's Corkboard on walls and second floor ceiling, a heating plant of only 600 square feet of radiation, 25% *smaller*, was considered sufficient. In writing about the performance of this reduced-size heating plant in his cork-lined home, Mr. E. C. Bartlett, the owner, himself a heating engineer, states in his letter of February 2, 1927:

"At the present writing, over 75% of the heating demand for the entire season has been met and passed. The house has been comfortably heated at all times with a noticeable absence of drafts, and the gas consumption has been only 225,000 cubic feet. This indicates a saving of at least 25% in fuel, which is about $120.00. This saving is at least 25% return on the net investment in cork covering."

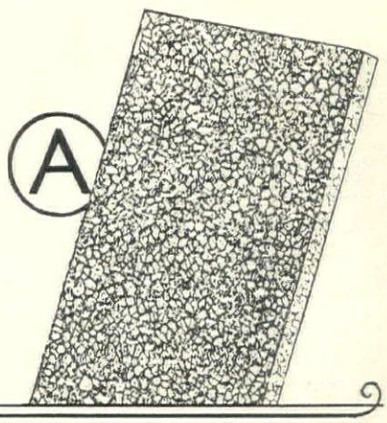
Adding the saving from the reduction in the size of the heating plant to the yearly saving in fuel, Mr. Bartlett will have his insulation paid for in a very few seasons.

But economy is only *one* of the satisfying results that follow the use of Armstrong's Corkboard. Fully as important to you as a home owner, and to your family, is comfort—to have warm, cozy, draft-free rooms in winter and to be cool in summer, not only down stairs, but in your bedrooms upstairs, as well.

Armstrong's Corkboard protects against outside temperatures, whether they be low or high. A cork-lined home insures a degree of year-round comfort which a house built without insulation cannot possibly afford.

Before you have gone too far with the plans for *your* house, decide that you want the extra comfort and economy of Armstrong's Corkboard.

Mail the coupon for free booklet "The Cork Lined House Makes a Comfortable Home." Armstrong Cork and Insulation Company, 193 Twenty-fourth Street, Pittsburgh, Pa.



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GENTLEMEN—*You may send me your 32-page booklet containing complete information about the insulation of dwellings with Armstrong's Corkboard.*

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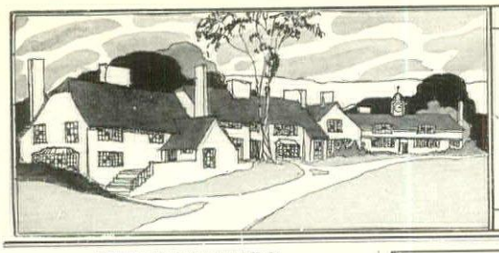
DECEMBER

ORK LINED HOUSES MAKE COMFORTABLE HOMES



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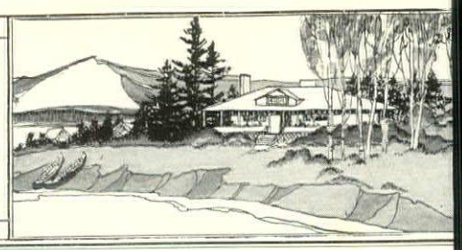

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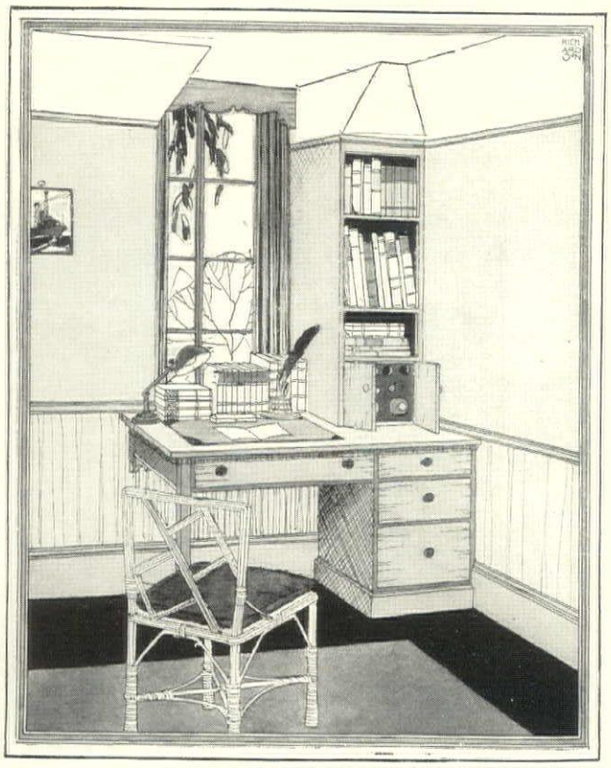

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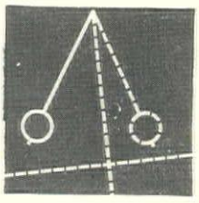

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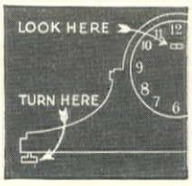

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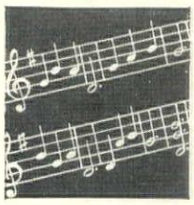

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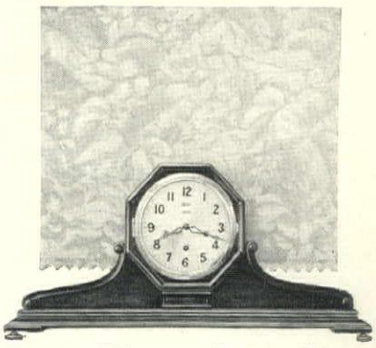

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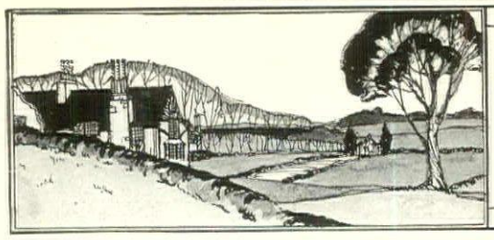

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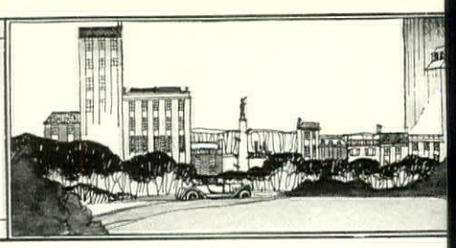

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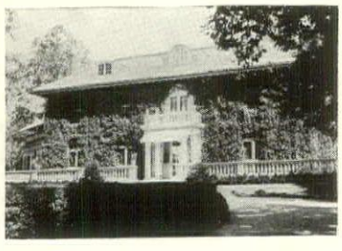

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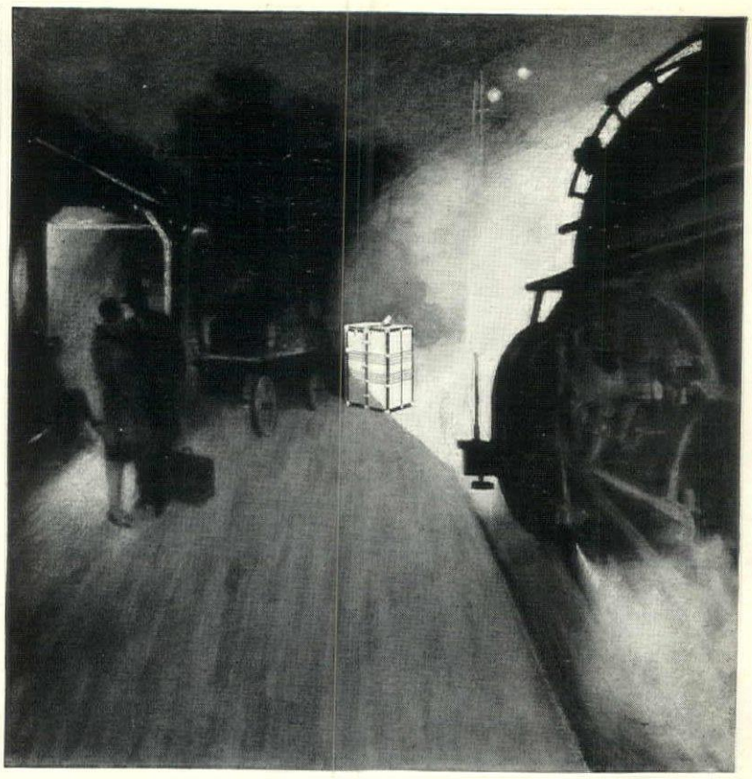

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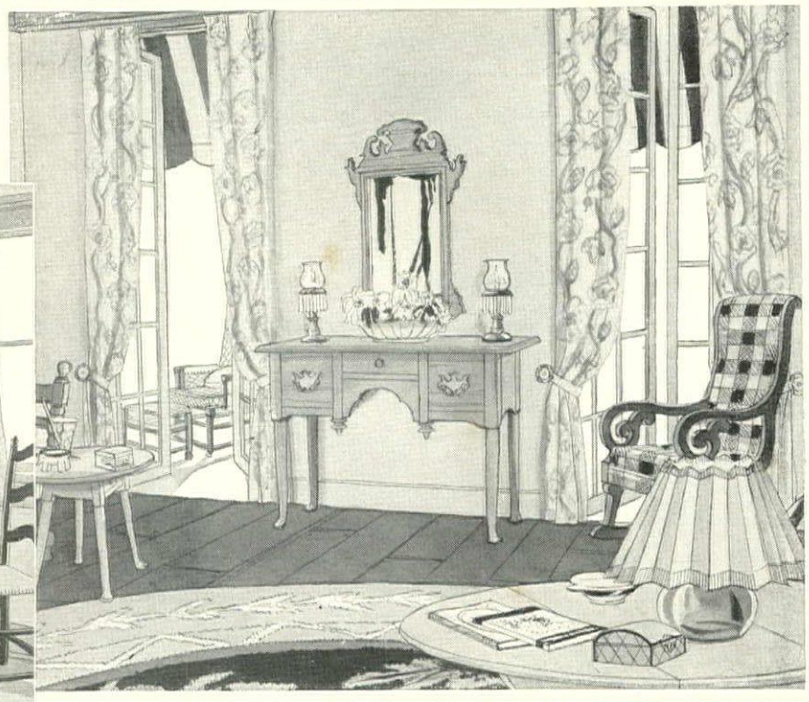

Part of a living room furnished with Stickley Early American. Lowboy number 5064, Rocking-chair number 5077, Mirror number 5037½, Table number 3011, Stand number 5003. On the sunporch, Chair number 5032, Footstool number 5060.

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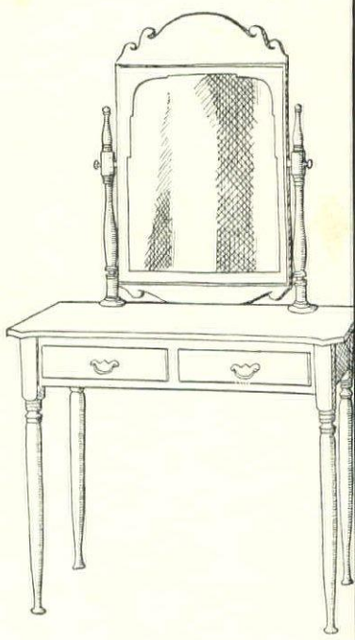
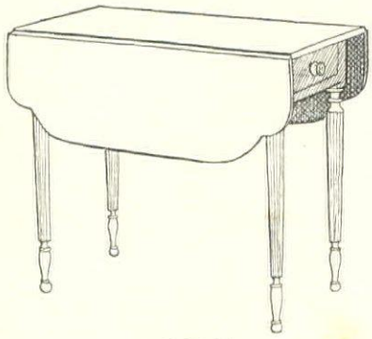


3036
Dressing Table



3038 Table

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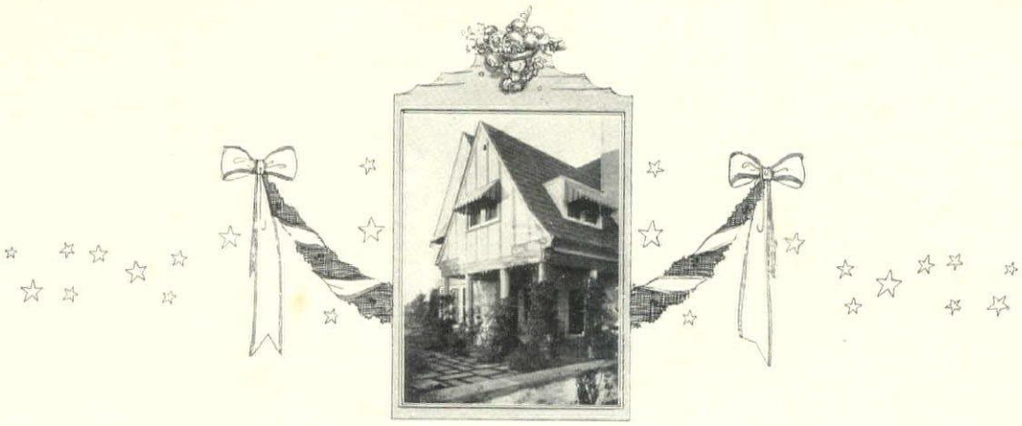

HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

THERE was a time in Massachusetts when a man went ignominiously to the stocks or the local jail if he dared celebrate Christmas. The Pilgrim Fathers suspected that Christmas smacked of Popish origins and therefore ought to be suppressed. Besides it caused otherwise sensible people to spend money on presents that they ought to spend on food and clothes or put into their savings accounts. For weeks before, the household chores were interrupted by women making and worrying over gifts. Men were known to stop their profitable labors to celebrate the day. So the worthy Fathers clamped down the lid on Christmas.

Samuel Sewall was one of these pre-Volstead Prohibitioneers who helped make the law. In his diary he records being shocked by people who were bootlegging presents and surreptitiously having a good time on Christmas Day. If he had his way he'd punish them to the limit, just as his descendants feel about those millions of good Americans who defy the liquor taboo.

Looking back on those times we feel that Samuel and his stern friends were rather quaint old parties and, perhaps, future generations will look on our own as the same. For taboos of this sort lose their edge when truth enlightens the people. When the average John Doe New Englander learned there was something to Christmas that wasn't of Popish origin and that it was a splendid act of Christian character to give presents and make children and wives and friends happy, and that it was well for man to break the dreary stride of labor with an occasional jamboree — when he learned these things, Samuel Sewall and his taboos were relegated to the shelf as curiosities.

Yet there's many a mother and father who on Christmas Eve swear that they'll never do it again. Secretly—and sometimes openly—they agree with Sam Sewall. For weeks their lives have been disturbed by this hectic rush for presents. Bills mount up. Someone's always forgotten. Christmas might find many a heavy heart. And think of all those who couldn't afford to celebrate Christmas! Yes, the rich can afford what's denied the poor! Money is wasted. Men come staggering home under loads of useless presents. Women have nervous breakdowns by New Year's. Something ought to be done about Christmas—forbid it, prohibit it, see that it is curbed and obliterated by constitutional amendments. People may feel this way when Christmas is over, but suggest taking them at their word, and you'd start a revolution.

For we know, as surely as we know anything, that happiness which comes without effort, without sacrifice, without bother, without disturbing the even tenor of work and living, is rarely worth either the giving or the receiving. The Christmas that hasn't caused bills to mount up isn't worth celebrating. If it doesn't leave one tired out, it isn't worth remembering. If we ordinary mortals cannot stoop from the godhead of work to assume for one day the frailties of man, then something is wrong with our godliness. If we cannot reincarnate in ourselves the heart of a child for one day, then we had better cease boasting of manhood.

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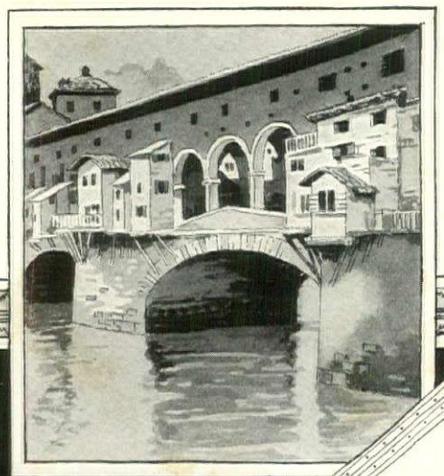
Have you ever sauntered down the Via Tornabuoni in Florence, to the Lungarno Acciafoli and across the Ponte Vecchio to the Borgo San Iacopo, feasted upon the craftsmanship of the 15th and 16th century artisans of early Tuscany, and seen the rich walnut of aged Sgabellos and Credenzas, the intricacy of the silver and gold emulations of Cellini, the regal reds and russets of ancient brocades and velours which make Florence second to no mart in the fascination of its wares?



If so, you know that Florence alone preserves the tr influence and atmosphere of the days of the Medici, t Guelphs and the Ghibellines. Today that same cha can be found enshrined and perpetuated in the Sti Florentine encasement of an instrument of musi beauty and tone which for nearly a century has co manded the respect and admiration of generations true musicians.

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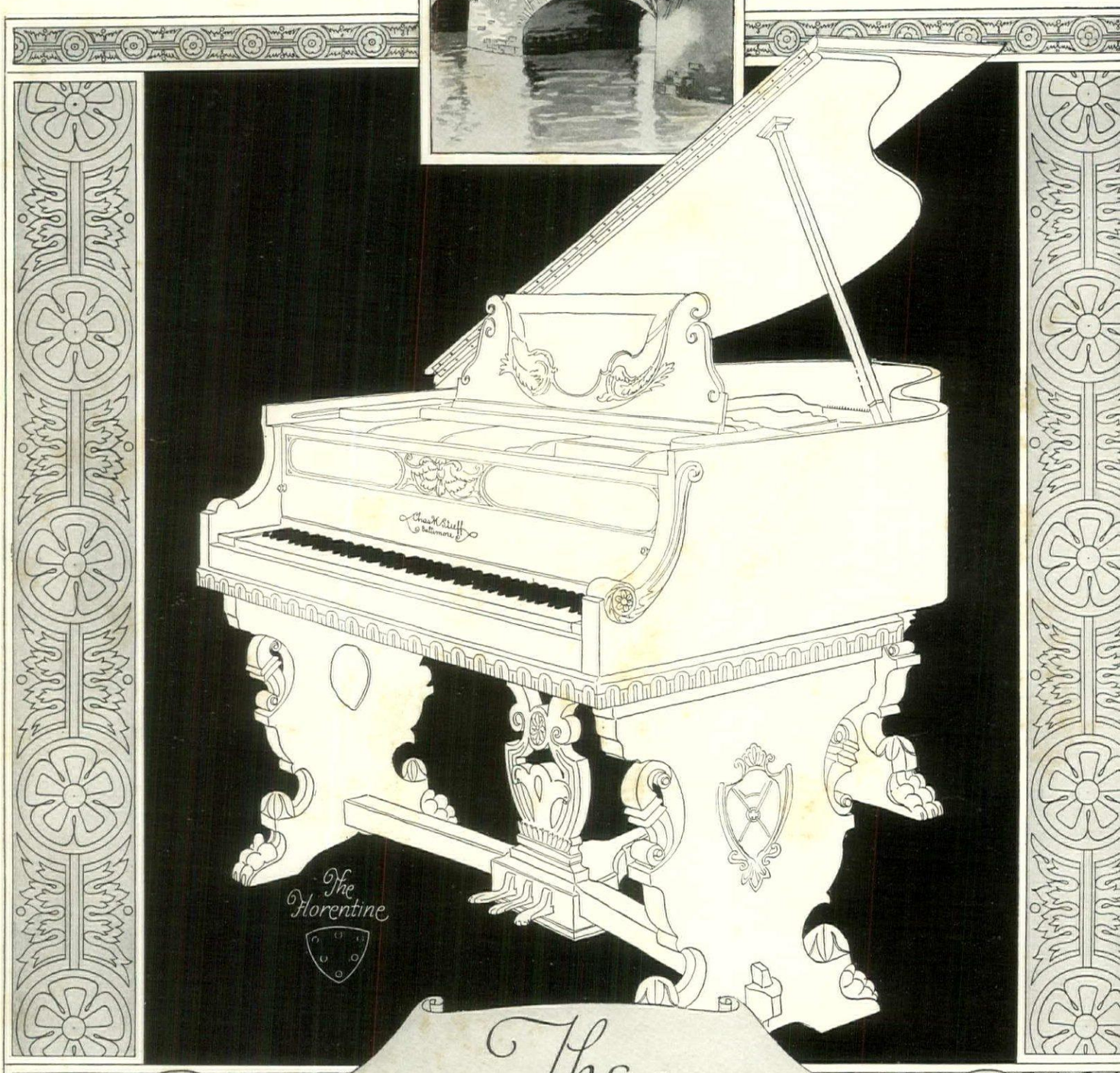

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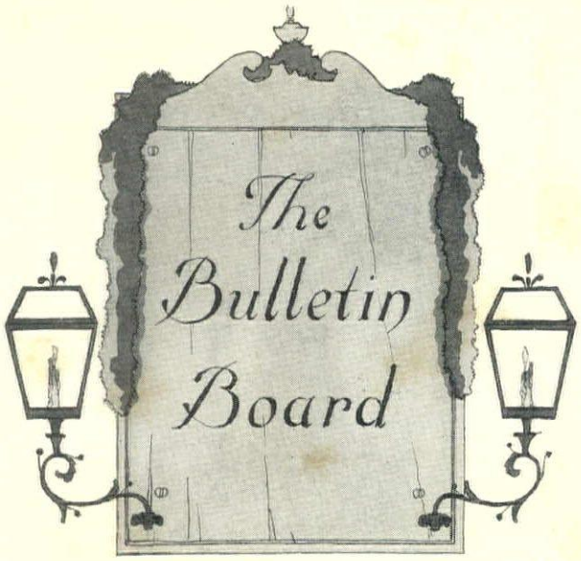
WAREROOMS IN PRINCIPAL CITIES



IN strange ways does man attain his avocations. Often the merest accident sends him scuttling up the side alley of a hobby. And in many an instance is this hobby turned to good account. Perhaps the strangest is the case that began with the breaking of a pig's tail.

One day a friend gave to Ladislas Medgyes in Paris a little glass pig. A fragile little knick-knack, the pig's tail was eventually snapped from the porcine torso. Now a pig's tail may be the least useful part of the beast—for you can't even make a whistle out of it—but a pig without a tail is no pig indeed. Realizing this cosmic fact, Medgyes needs must get the tail back onto Brother Porko. He bought a blower and a burner and some glass, and thus equipped, set out to fuse on the tail. But when the pig was heated, it promptly blew up, burst into pieces, like the fat boy in "Slovenly Peter." Medgyes now only had the pig's tail left, and as everyone knows, a pig's tail without a body is as inconceivable as a pig's body without a tail. There was nothing for Medgyes to do but make a new pig! In his odd moments he heated the glass and puffed, and after several dismal failures a pig gradually was fashioned, tail and all. Having had good luck with this apprenticed effort, he took to making flowers. Simple flower forms at first, then, as his skill increased, more difficult types. Today his glass flowers and trees are artistic triumphs and recently an American manufacturer has used them for designs on silks.

LAST year we disturbed the decorum of several respectable households by having delivered at the front door on Christmas Eve, a bag of shredded cow manure. We had heard tales of garden enthusiasts who asked for this commodity at Christmas, and we were determined not to let the idea remain legendary. It became a fact, and we have thank-you letters filled with strangely kindled ardor from these friends to prove it. But what are you going to do with garden friends who live in apartments in winter? Tankage and bone meal, even when sent with the most generous impulses, can scarcely be given a place beneath the Christmas tree in a respectable Louis XVIth apartment drawing room. Turn then to books—to good gardening books, such as Ernest H. Wilson's *Hunting Wild Plants*, Mrs. Louise Beebe Wilder's *Adventures In My Garden and Rock Garden*, and Herbert Durand's *My Wild Garden*. It is even possible that you may send such books to people who aren't interested in gardening and thereby convert them to this gentle sport. Once by mistake we sent a rock gardening book to a doctor, and he's been wheeling stones ever since.

IS there a decay of privacy in the ordinary American home? Has the automobile turned many of our estimable country folk into potential inn-keepers? Motoring up through New England last fall scarcely a house but flaunted the sign "Tourists Accommodated." Has the spare bedroom now taken on a new lease of life? And will the front parlor, where men folks were allowed only when they were married and buried, be rejuvenated?

THE Association of Junior Leagues of America with a membership of 17,000 has established a bureau to stimulate the interest of its members throughout ninety-seven cities in the country in town betterment, plans and planting, garden tours, inter-coastal distribution of seeds, children's gardens and better homes movements.

An exhibition is being arranged at which prizes will be given for the best garden plan submitted by each one of the seven sections of the country into which the Association is divided. The use of native shrubs and flowers in these plans will be required. A prize has been offered for the best design for a house adapted to its local setting. The Junior League Arts and Crafts bureau maintains a clearing house for the work of members, to give information to League shops and exchanges, to stimulate interest in handicraft and the decorative arts: bookbinding, occupational therapy crafts, hooked rugs, hand weaving, metal work, pottery, etching, wood-block printing, decorative design batik, basketry, needle work, lace, Christmas cards, posters, etc.

As an example of what has been done the Junior Leagues of Fairmont and Chattanooga have successfully sponsored better homes expositions and a model house exhibit.

IN the August issue, on a page of miscellaneous jottings called "A Garden Diary", we stated that we were bored stiff by the "artistic flower arrangements" usually exhibited at flower shows. And we ventured to say that the rules laid down for these arrangements were, in modern parlance, a lot of bunk. Scarcely had these heterodox views been aired than there landed on the nape of our neck the Bulletin of the Garden Club of America. No "rabbit punch" of Dempsey's ever disturbed Gene Tunney as did this sudden and irate descent of the orthodox. It "packed a wallop". Rules were rules! We were all wrong. Heterodoxy has no place in floral display! Despite this rebuke, we still persist in our belief that a floral arrangement can break every tenet of the orthodox credo and still be beautiful, pleasing and memorable. And we venture to prophesy that the time will come when judges at flower shows will acknowledge this.

While this is a mere trifle it is, nevertheless, one more indication of the blind way American amateur gardeners have meekly submitted to "rules". We think there is a rule of Roses and rule for Lilies and we follow them with the ardor of the unthinking. Eventually along comes an iconoclast who does a little thinking for himself—and the rules fall into desuetude. Gardening is sorely in need of de-bunking. J. Horace McFarland has done a lot along these lines for the Rose. We still need someone to de-bunk the Lily. Meantime if we can start a movement for heterodox floral display, we'll be satisfied.

OLD DOC LEMMON SAYS: "Wal, sir, today's my birthday—eighty-six, I be, an' still able to turn a furrer or lift a forkful o' timothy! Yep, an' sleep ten hours without dreamin', just like when I was a kid with nothin' more on my mind than a stun-bruise now an' then or mebbe a job o' berry pickin' the next mornin'.

"Them was the days—an' the nights, too. Barefoot in summer an' felt boots in winter, fishin' or drivin' the cows to pasture or hoofin' it three miles to Whipstick School with a pocket full o' apples an' ginger cookies, an' home ag'in by way o' Hopper's Pond to see if the ice was gittin' thick enough for skatin'.

"I mind how us leetle tads used to lay on our bellies on the floor in front o' the big settin' room stove them long winter evenin's, an' watch the iron turn from black to a kind o' rusty pink as the chunk fire het it up. On the bottom damper, 'bout the level of our faces, there was a man's head an' shoulders cast into the metal. We never knowed who he was—the maker o' the stove, mebbe—but he was sort o' friendly lookin' an' I've never forgot him.

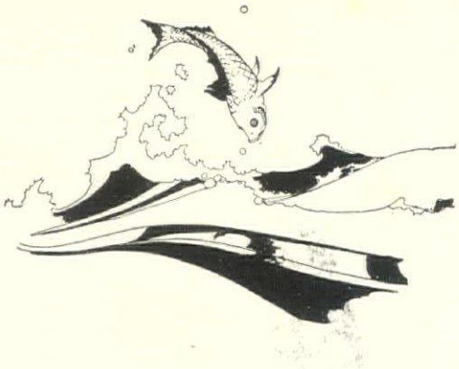
"Night after night we'd lay there, toastin' in front o' the old stove as she got hotter an' hotter an' watchin' thet old feller on the damper. After whiles we'd see his hair begin to change color—then his forehead an' cheeks an' neck. Finally, the heat'd git down to his shoulders an' Mom'd say, 'Time for bed, the man's all red!' An' we'd scuttle upstairs an' dive into the old four-poster an' never know nothin' more till daybreak."

IN our ardor to conserve the natural resources of this country, we are often apt to lean too far on the conserving side. At least, apt to base our conclusions on too sweeping a premise. Of nothing is this more true than the conservation of timber. Despite fires, floods and wasteful cutting, it has been estimated that there still remains in the United States enough standing timber to build a new six-room house for every family in this country, Canada, South America, all of Europe and the entire British Empire. The United States Forestry service urges the nation to "use wood and conserve the forests." For timber is a crop. It needs to be cut when ripe. Failure to do so means waste. The waste in cutting and the failure to re-forest, then, are two evils that conservationists should fight. Realizing these evils, our larger timber concerns are making effort not only to harvest their crops when ripe, but also to plant new crops for future generations.

WONDERS evidently have no intention of ceasing. The other day we discovered a wood paneling made of cement and asbestos and grained so closely to the natural wood that after it was stained and waxed we scarcely knew the difference. It comes in regular planks and can be sawed, planed and drilled. Being fireproof and proof against rot, dampness and vermin, this product should find a wide use here.

IN A CORAL GARDEN

This painting of undersea life in a coral garden was made by Zarh Pritchard at Maraa, Tahiti, at a depth of ten feet. To secure it, he descended to the sea bottom in a diver's suit and painted on a specially treated water-proof canvas. Reproduced by courtesy of the American Museum of Natural History, New York



COLOR UNDER THE SEA

The Stroller Along Coral Reefs Finds Inspiration for Decorative Schemes in the Tints of the Ocean Floor

WILLIAM BEEBE

WHEN our first ancestors had temporary surcease from the worry of securing food and fighting off enemies, they began to take note of color. Some man was the first to bring flowers into his cave and stick them into a crevice. And when he found bright-colored stones he bored holes in them and tied them around his neck and on his fingers. Thus the first interior decorator was a cave-man. The flowers faded, so, like Lorelei, he came to prefer the stones until he learned to daub with pigments on the rocky walls of his home;

"Unusually clever he,
Unusually brave,
And he drew delightful Mammoths
On the borders of his cave."

And ever since then man has ransacked heaven and earth for decorative motifs for his flats and palaces.

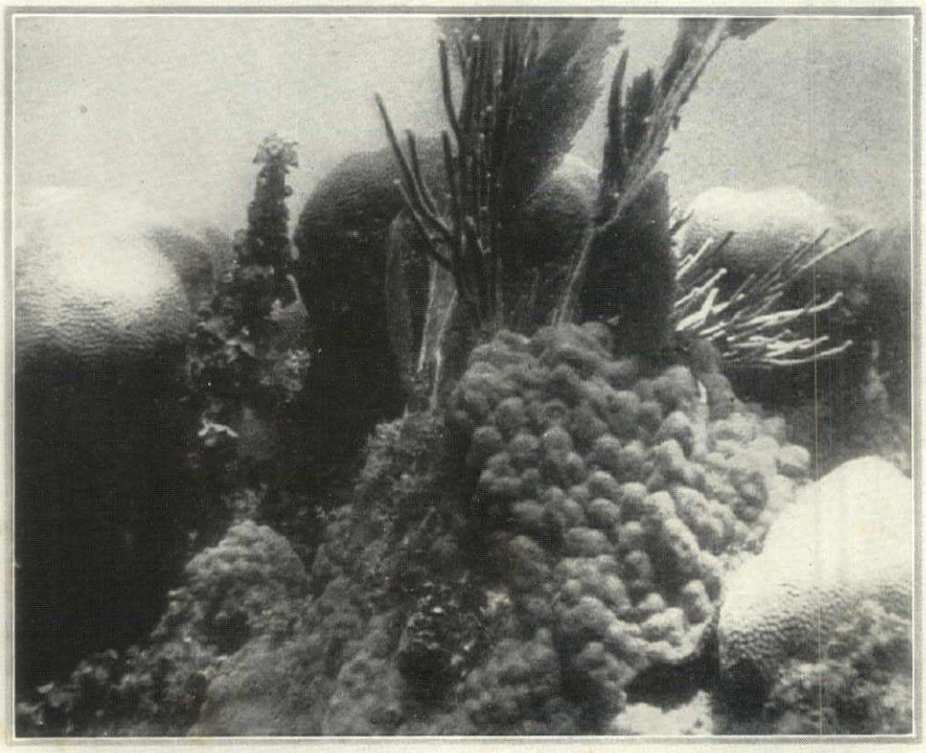
Of all places in the world a coral reef is unquestionably the newest, the strangest and the most profitable from which to draw unusual designs and novel hues.

When I first began going down beneath tropical waters in my diving helmet, I found myself reliving the cave-man's evolution. Whether the nearest coral was warm buff or primuline yellow was quite subservient to the fact that it might shelter a lynx-eyed octopus, and until I learned to know better, the sight of an approaching shark sent messages to portions of my brain far other than the seat of appreciation of color and beauty. It was necessary to get used to the strange costume, the complete submergence under water and the excitement of a new world of unknown life and unfamiliar surroundings.

In the course of time I have learned to tramp about coral reefs, twenty to thirty feet under water, so unconcernedly that I can pay attention to particular, definite things. But after all my silly fears have been allayed, even now, with my eyes overflowing with surfeit of color, I am still almost inarticulate. We need a whole new vocabulary, new adjectives, adequately to describe the varied designs and colors to be found at the bottom of the sea.

The very medium of water prevents

Taken at the very bottom of the sea in the harbor of Port-au-Prince, Haiti, this picture gives only a slight idea of the mystery, the arresting color and luminous quality of a coral reef. The myriad greens of the ocean floor are accented by crimson, orange and yellow

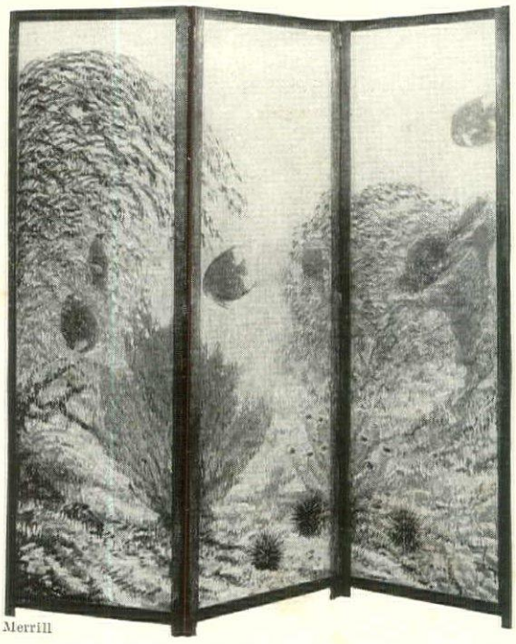


Crosby

Brain coral colored the tint of old ivory supports fairy fans of delicate mauve; organ sponges in reddish purple add still another note, while shimmering over all is the cool blue-green of sun-pierced sea water fading in the shadows to pale aquamarine and amethyst

Duryea

A bathroom in the New York residence of Mrs. J. W. Campbell has walls painted by C. C. Holden in under-sea motifs in coral, gold, silver and green. Furnishings by Pierre Dutel



Merrill

The design of this three-fold screen was inspired by the delicate and monumental beauty of coral forms. The colors are mainly purple and mauve. Painted by Harry L. Hoffman

any garishness, its pastel perspective compels most exquisite harmony of tints. Filtered through its softness the harshest, most gaudy parrotfish resolves into the delicacy of an old Chinese print, an age-mellowed tapestry. If one asks for modernist or futuristic designs, no opium dream can compare with a batfish or an angry octopus. The night overhead in the open air glories in a single moon; here, whole schools of silvery moonfish rise, pass and set before us, while at our feet rest constellations of starfish—crimson, sepia and mauve.

An unreal, fairy fish of greens and blues and purples appears in the distance, vanishes forever, yet the next moment is close to the glass of our helmet, peering in at us, mouthing soundless Oh's! We try to catch him, with the same success as snatching a sunbeam from the upper air. As he balances calmly, easily, in mid-water, we count the distinct colors on his scales and stop at the fourteenth, for he has shifted slightly and every single tint and hue has altered.

Walk with me toward that coral palace in the distance and work more magic. It is of the most delicately tinted lavender, picked out with patches of orange. We lean closer to get the exact shade, when every particle of the color vanishes—the feathery-headed worms whose tentacles covered the surface have withdrawn like lightning into their tubes, and we see that the orange was merely reflection and that the coral is actually salmon-pink. Our hand brushes the surface and the thousands of minute polyps disappear within their stony home, revealing at last the beautiful clear ivory which is the tone of real coral.

Bewildered, we look aside just in time to see a fish in brilliant shining blue with three broad, vertical bands of brown, swim slowly into a fairy cavern. A few minutes later the identical fishlet emerges clad in equally brilliant yellow, thickly covered with black polka dots.

This spirit of astonishing happenings, of exquisite magic, of ineffable, colorful mystery is the theme of this watery world, and should be the chief motif in any painting or mural or sculpture inspired or influenced by it. For while the Roses and Peonies of our gardens may look differently in light and in shade, they certainly, when alarmed, do not dash into the ground, and when we see a tortoise-shell tabby disappear into an alley, we can be reasonably sure that it will emerge some time hence practically the same in color.

One artist, Zarh Pritchard, has brought to canvas evanescence of hue, tenuousness of tint eminently satisfying to the memory of the stroller among coral reefs. This is probably because he paints under water, seated among his subjects. Other men, such as Harry Hoffman, Frederick Church and Meheut in his *Etude de la Mare*, have delineated under-sea objects and colors accurately and artistically, but unadulterated, unsoftened by the pastel film of aquatic perspectives. No aquarium tank ever shows this, no glass-bottomed boat ever conveys the mystery and beauty of this under-world of color: an exhibit of pictures viewed from a gallery directly overhead reveals nothing but frames and foreshortened canvases.

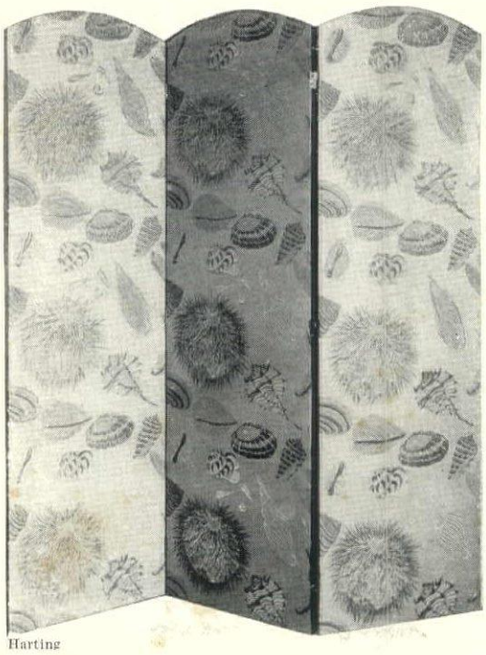
Time after time I have come out of the water with my mind crowded with color impressions—but never primary, harsh reds or blues or greens. Now, too, I realize the importance to an author of the ultimate connection between colors and their man-given names. Striving to fix and identify remembered colors of a coral grove, I lose faith in my memory when, in my color work, I find them listed as Russian blue or onion-skin pink. I know the exact shade of a certain feathery sea-plume, but resent having to refer to it as zinc orange. Yet I am always pleased when I detect salmon, or pearl grey or ultramarine. How I wish that the inventors of the names of colors had been imbued with the simplicity and imagination of those who, through all the years, have acted as modern Adams to our terrestrial weeds and flowers.

Some day when I can carry a color book in my helmet I will be able to enumerate an exact color code of distance. Even in our colder, thinner atmosphere, the green of mountain slopes softens to purple a long ways off, but on the bottom of the sea greater changes take place within a few feet or yards. I have walked backward and seen a feathery-crowned sea-worm of dragon's-blood red alter before my eyes, within a few seconds and steps, to the palest of coral pink; while a sea-weed, deep olive-green when within reach, comes gently to the eye as faintest glaucous when five yards away.

Artists of great skill and patience can approximate the oxidized royal purple of a gorgonia, even the pink and ivory sunset of a conch shell—but the vanishing point of distance beneath the water, where the coral reef ends and the mysteries of the unknown deeps begin—the illusion,

Duryea

In this dressing-room painted by Katherine Van Cortlandt the ground is green shading through blue to violet. The fish are in brilliant colors. The home of Mrs. Jeremiah Millbank

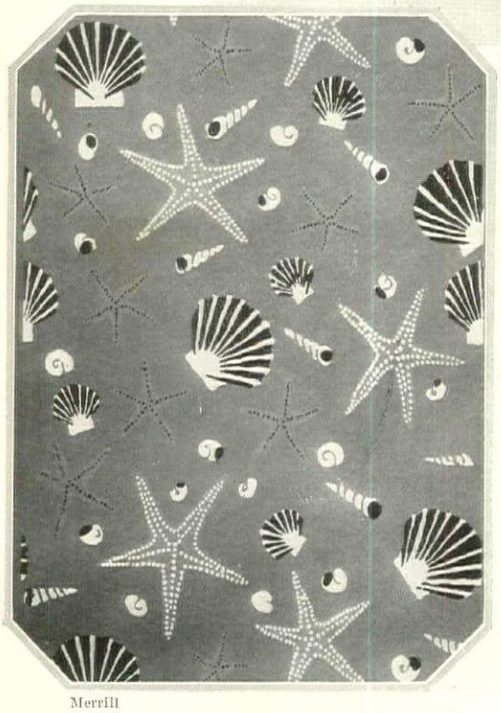


Harting

The paper covering this screen was designed by Paul Poiret. It has a silver ground and a design of starfish, sea urchins and shells in rose and beige tones. By courtesy of Lord & Taylor

Duryea

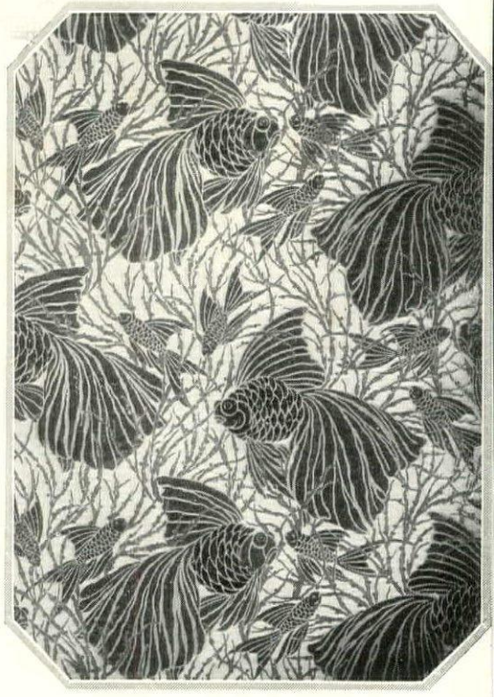
The color scheme of this under-sea room in a Connecticut country house was inspired by the coral reefs of the Bahamas. The background is violet, green and gold, ornamented with varicolored fish. Crustacean and fish forms enliven the reddish violet furniture. Painted by Harry L. Hoffman



Merrill

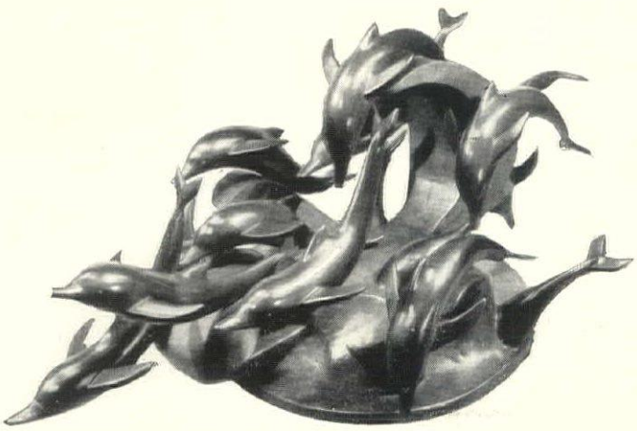
At the left is a new wall paper from France with a dark gray ground patterned with starfish and shells in rose, black and white. It is imported by the Frankl Galleries

Brilliant green fantail fish swim gaily through a sea of green and mauve sargassum weed in the decorative wall paper shown at the right. From Richard E. Thibaut



This exquisite painting by Zarh Pritchard of a coral garden in Tahiti might easily inspire the color scheme for an entire room. Yellow and black butterfly fish float across blues and mauves

Below is a group of bronze dolphins remarkable for its grace and sense of movement. It was executed by Gaston Lachaise and is shown by courtesy of the Kraushaar Galleries



too subtle for color, of submarine visual infinity—this is not to be whelmed by man-made brushes or imprisoned on any terrestrial dimension.

That under-sea life with its novel forms and brilliant colors can inspire the entire decorative scheme of a room is evidenced by some of the interiors illustrated in this article. A background painted in delicate submarine motifs, or a color scheme built around an overmantel painting of a coral garden is a welcome departure from the more conventional decorative treatments. Then there are delightful accessories for under-sea rooms, such as bronze groups of flying fish, dolphins made of fragile Venetian glass, pottery boxes in fish designs and a whole flock of amusing wall papers patterned in decorative fish and shell motifs.

The most interesting of the under-sea rooms illustrated is an interior in a country house at Lyme, Connecticut, the residence of Harry L. Hoffman, the artist. Here the entire decorative scheme was derived from the colors and forms found in the coral reefs off the Bahama Islands where Mr. Hoffman spent many months studying and painting under-sea life. To reproduce the ever changing hues of sea water, the walls are painted bluish violet shading through green to a pale shimmering gold. Across this elusive background dart brilliant tropical fish in yellow, pink, emerald green and black.

IMITATION SNOW

The Glitter on An Old-Fashioned Christmas Card Is The Symbol Of An Illusion Well Worth Holding

ONCE upon a time (which is the way all Christmas stories should start) our childish eyes were entranced at this season by a certain type of realistic Christmas card. A winter landscape showed a church prominent in the foreground. Its windows were lighted and toward it from all directions trooped happy people wading through drifts of snow to early service. There was snow on the church steeple and on the window ledges and on the hats of the congregation, unbelievably real snow. Nature cast that snow around with prodigal hand. On these cards she always made Christmas the sort of day Christmas should be.

It was a distinct disillusion to discover that this really wasn't snow, that it had just been put there. Christmas lost some of its tang when we found that the snow was only imitation.

Recently, in an effort to recapture some of that old-time innocence, we set out to find cards like those, only to be informed that the Postal authorities frowned on them because the snow, instead of melting as respectable snow should, clogged the stamp-cancelling machines. Thus illusion went down before efficiency and another Yuletide idol was smashed. You see, we wanted to believe once more that this imitation snow was real. As one grows older this is the hardest sort of thing to do. To a child illusion can be reality, but the sophistication of years snatches away illusion. Age brings us to Christmas with minds stripped of such pretty fancies. And it's all a great pity.

SO heavy has become the trafficking in Christmas cards that very few illusions are left us. Once only kings and the very rich afforded their own cards; today one is quite out of the swim unless he can find or devise a card he calls his own. And how clearly does their selection indicate personality! Show us a man's Christmas card, and we'll tell you what he is.

They seem to fall into four groups—the pretty and innocuous, the smart-aleck, the very personal and—a small section indeed—the religious.

The pretty and innocuous are usually the "boughten" kind, as they say in New England—those made up by the thousands and on which one either scribbles his message and name or has his name discreetly engraved. These usually run to English scenes of the Pickwickian Era. England and Germany used to produce the majority of them. Of late, however, France has broken into the market and the modernist and smart stationers over there make up cards that are pretty but strongly redolent of fashionable dressmakers' shops. They have, to use that cryptic word, "chic." And while their intentions may be perfectly good, they would serve just as well for Yom Kippur or Thanksgiving Day.

For the smart-aleck card we have a fierce and destructive dislike. It reminds us of the type of man who "shows off" at parties. Invariably he displays his worst characteristics. Petty cynicism, conceit and the mind bereft of illusions make a poor showing in cold print on Christmas morning. We feel like blushing for people who send out such cards. Are they that way the other three hundred and sixty-four days of the year? Or are their hearts so shriveled and their minds so twisted that they aren't capable of grasping what Christmas is all about?

The humorous card, on the other hand, is generally a jolly burst, and the more healthily Rabelasian it is, the better we like it. The world sorely needs the purge of ribald laughter. We like to think that the wondering shepherds, having paid their reverence to the Child, retired to the bar of the inn and drank deep and noisily to His health.

In the personal card we find still more evidence of the infinite variety of human beings. The labor and expense they represent appall us. Some are beautifully presented, some breathe warm and tender sentiments. We like them because they show that these people, for one day at least, are not afraid of wearing their hearts on their sleeves. Children and family groups, houses, fireplaces, the front door, the window with the lighted Christmas tree—we may tire of them, but of such stuff are the eternal verities of the home compounded.

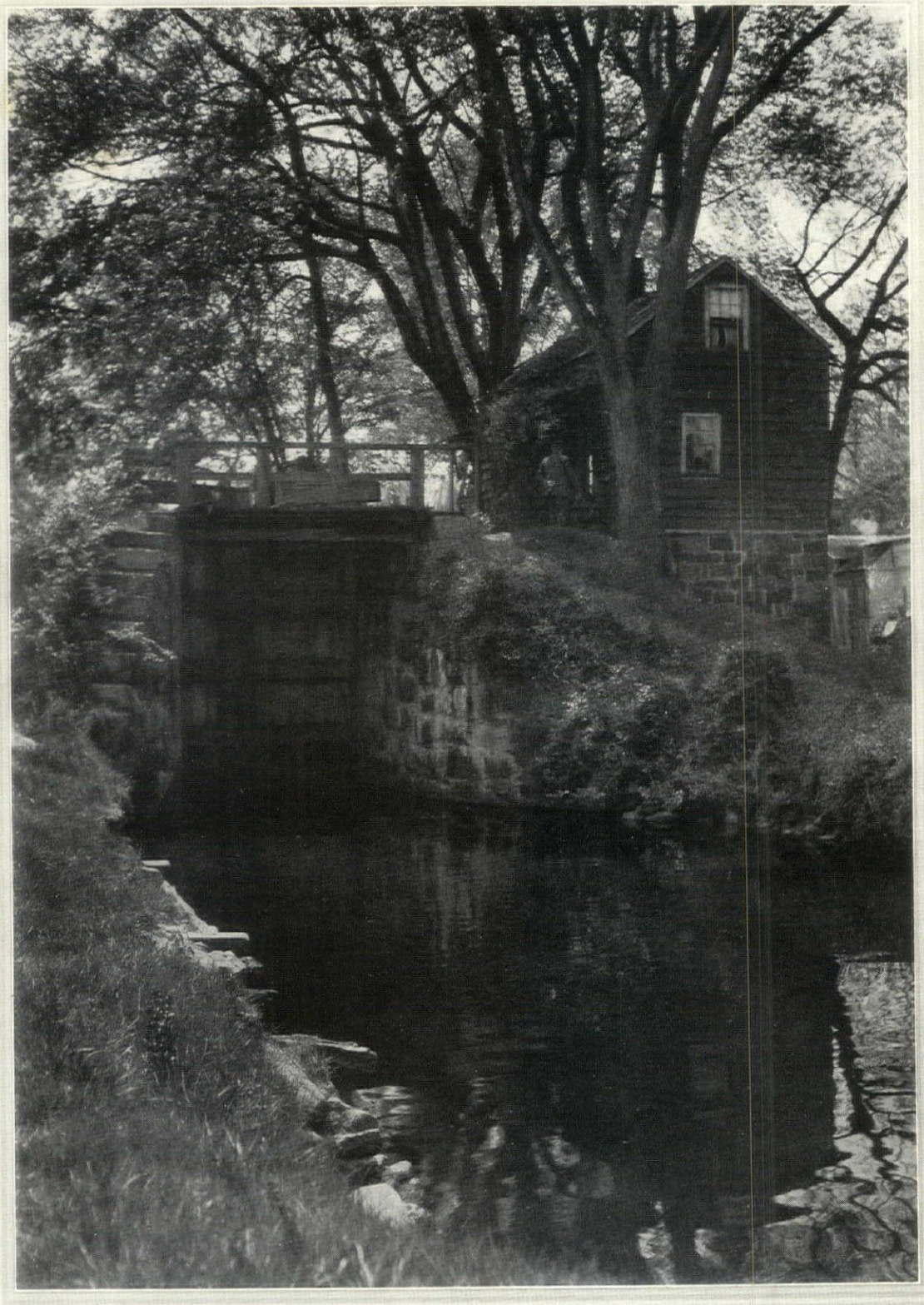
When we find a religious card in our Christmas mail we think of the poem Henley wrote about the little old women who came around the wards of the hospital where he lay sick—old women bearing cheerful messages. He likened them to neat housewives sweeping the Bridegroom's path. Scarcely have they swept the path than the dust and debris of the world clutter it again, and yet, day after day, they go on sweeping, constant in the belief that they are making the way clear for His coming. We may disagree with their theology but the quality of their faith can never be questioned. They hold it in the face of bitter discouragement and disillusion. Perhaps it is because of these that they can hold it.

There is a fifth class—the practical card. Lately these have appeared in the form of maps. They come from people who own country places and are intended to be used in summer when you set out to find them. Of course by that time the card is mislaid or lost, but the sender's intention was good anyhow.

THE dismal end of Christmas cards is sad to contemplate. Having opened all the packages under the tree, the shoal of cards is lifted into the lap and you open them one by one and pass them around. At first they are greeted with sprightly remarks and exclamations, which gradually trail off into dumb acceptance. Finally, when you come to the last, your glance travels from the heap on the floor to the fireplace. Yes, burning is the neatest way to dispose of them. The names of the givers are laboriously set down in the Christmas list, a few are laid aside as too pretty or touching to destroy. Then the rest go into the embers. . . . There comes a Spring day when housecleaning turns one's possessions upside down. From hidden drawers out tumble these old cards we saved as being too pretty to destroy. A moment's hesitation, and they, too, go the way of the cluttering.

Since they live such a short while, since they often are accorded merely a passing glance, is this business of sending Christmas cards worth while? After all, isn't it just a big imitation snow storm? Yes, perhaps the snow is imitation, perhaps its illusion is soon dispelled; but one thing is very real—the urge that makes people send these cards. The material ways in which we express the Christmas spirit may be ephemeral; the spirit itself is everlasting. The paradox of that glittering imitation snow is that it symbolizes something which is always fresh and genuine and so utterly splendid that we need but a moment's glance of it to carry us through the year.

RICHARDSON WRIGHT



Scandlin

THE LOCK-SIDE HOUSE

In the early history of American transportation, canals played an important part. Considered as valuable as turnpikes, they became the highways of commerce. Towns sprang up beside them. Houses lined the tow paths. Today they are negligible. But here and there beside these still waters the old houses are being rescued from oblivion to serve for congenial summer homes

Samuel Metford, the silhouette cutter, came to America about 1835 and did portraits in Connecticut and Rhode Island. This portrait of the Rev. M. Hyantt and his family Metford shaded. From the collection of the Rev. G. T. Morse

SILHOUETTES OF AMERICAN CHILDREN

The Shadows of These Forgotten Lads and Lassies Come Down The Years To Delight Collectors

MARY MARTIN

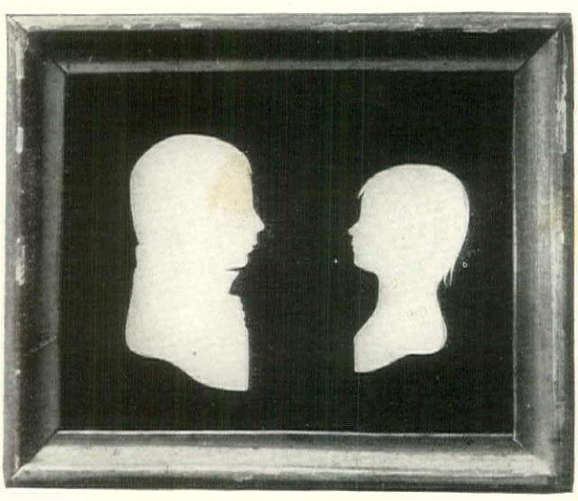
TO the lover of silhouettes, children's portraits depicted in this old-time fashion are particularly appealing, not only because childhood and youth are attractive and make pretty pictures, but because there are so few of them in comparison with the portraits of the grown-ups. Among them, too, most of the charming subjects are as nameless as are the artists whose clever work has sent their quaint or lovely little likenesses down the years. Little unnamed shadows serving to accentuate more important heirlooms and remains which come from the days in which they were made.

Some names both of artists and sitters have survived and among them one of the most interesting the author can show is the portrait by the famous August Edouart in 1844 of little Jane Penniman Smith, now Mrs. Orville Hitchcock Platt of Kirby Corner, Washington, Connecticut, by whose permission the illustration is used. At the time I received her permission for its use, Mrs. Platt told me the following story about the picture's making:

(Below) The silhouettes by Moses Chapman were made mainly in Massachusetts. He did "blockheads" or the profile taken from a hollow-cut-out

"When I was a little girl my father, the Hon. Truman Smith, was United States Senator for several terms, and those years we lived at the Hotel Willard in Washington. It was arranged for a visiting French artist, whose work was much talked about, to come to the hotel to cut our portraits. I remember a dapper little Frenchman who stepped into the drawing-room, and motioned me to him and told me to stand as if I were giving my mother some flowers. 'But I haven't any flowers' I replied. Whereupon he took some of his black paper and deftly crumpled it up into a nosegay

Young Mr. T. M. Hughes was evidently proud of his hat, for in that he chose to have his profile cut when he made a visit to Peale's Museum in Philadelphia



Miss Martha Eddowes, as cut at Peale's Museum, on the occasion of her visit in 1811. By courtesy of her great-nephew, William Eddowes of New York

An unidentified artist cut this hollow-cut profile of Baby Willet of Boston. The hair was added in India ink

Hollow-cut-out portraits, such as the example shown above, were made by pasting black paper behind the cut white paper and then touching them up

This and the example opposite show the hollow-cut portrait. They are from the silhouette collection of Ralph Warner of Cookville, Wisconsin

Master Hankes who did this profile was one of the ingenues of the silhouette-cutters, gave exhibitions of his art and charged admission. Author's collection

for me to hold. He spoke with an accent, but I was not a bit afraid of him. After placing me, he quickly cut the silhouette out of black paper and holding up the little black figure, he pointed to the wall behind me, where I saw myself shadowed by the lighted chandelier above my head. He imagined the basket, for I only held the crumpled paper flowers. He then posed and cut my mother and father. A few days later he delivered the group mounted on the sepia painted background of the furnished room and framed in the frame of curly maple wood in which you see it."

August Edouart spent the ten years between 1839 and 1849 in the United States working indefatigably, judging from the numbers of his portraits which are still to be found in evidence here.

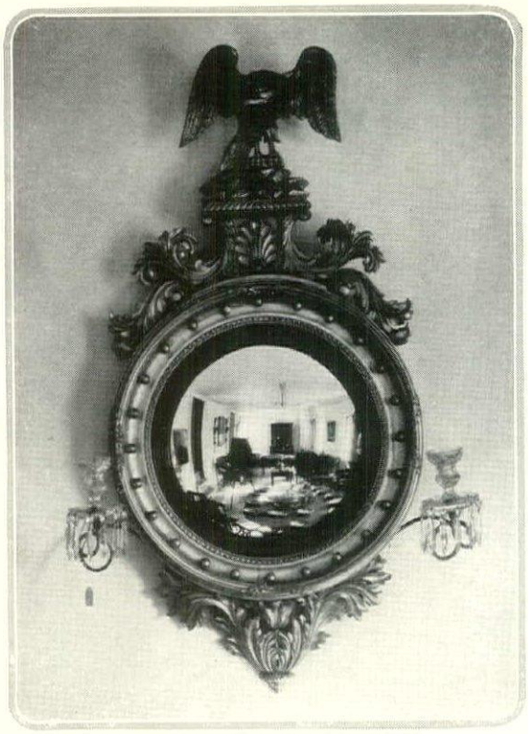
In his published scale of prices, several of which have survived, Edouart made quite a difference between portraits cut at his rooms and at his patrons' homes and there is also a scale of added charges for accessories, but children's toys, baskets of flowers, etc., were probably not counted as such. So many of his little girls carried flowers, he seems to have thought that they were the most suitable and necessary things for well-brought-up little ladies to hold. His little girls never looked athletic, as the term is nowadays, nor like romps; they were always demure "little ladies."

There are many examples of children cut at Peale's Museum in Philadelphia and these are among the earliest of the American silhouette portraits. Charles Wilson Peale, an artist by profession, and a man of much learning and talents, founded and directed this place of amusement and instruction. From 1802-1828 it occupied rooms in the old Philadelphia State House, now Independence Hall. A good idea of its attractions can be gathered from Peale's life size portrait of himself, now in the Pennsylvania Academy of Fine Arts in Philadelphia, and from his advertisements still to be seen in some of the newspapers of his time. The picture shows Peale holding back a crimson curtain and disclosing a long hall lined with tiers of cases, in which are mounted stuffed birds of many kinds. Above these hang the portraits of celebrities painted by the artist. While on the other side of the hall is mounted the vast skeleton of the mammoth found in Kentucky, which Peale had purchased for $5,000. Visitors are shown walking about, which probably accounts for the silhouette of young Mr. T. M. Hughes being taken with his hat on. Another silhouette shows little Martha Eddowes cut in 1811.

(*Continued on page* 124)

Master Hubard was another of the youthful silhouette artists, an English youth who came here in 1824. He cut this profile, now in the Collection of Ralph Warner

Above and at the extreme right are silver plated wall lamps used by Washington at Mount Vernon. By courtesy of the United States National Museum



Convex mirrors with candle brackets set in their carved and gilded frames were popular in the last years of the 18th Century. The Anderson Galleries

LIGHTING FIXTURES OF THE FEDERAL ERA

During the Years Following the Revolution, Greater Attention Was Paid to the Design of Decorative Lights

MR. AND MRS. G. GLEN GOULD

A NEW spirit pervaded our Early Republic, however willing we were to take our fashions from the Adam Brothers in England, and the Directorate and Empire in France. The Classic of Rome and Pompeii fitted into popular thinking, which was a bit bombastic and sentimental in print and politics, however commonplace in everyday affairs.

After the Revolution the young Republic tried heroically to stand on its own legs, but its lighting fixtures were not so different from those of Continental days except that the country grew and prospered, and with prosperity came increased luxury in the home. Chandeliers and sconces were more generally used, lamps were improved, and candleware—especially candelabra for mantel garniture—became the pride of the household. In the last quarter of the 18th Century patriotism waxed strong and the eagle flapped his wings quite vigorously in household decoration and ornament. But Sheraton and Adam were household words, and the styles of the French Directorate and Empire were welcomed and held their ground until the ornate lady-like furnishings peculiar to Queen Victoria's regime found their way over the waters.

The successive style influences we find in the lighting fixtures of our Federal period are: late Georgian, running concurrently with the furniture styles of Shearer, Sheraton, Hepplewhite, and Adam; French Directoire and Empire. Then came the Victorian era; after which arrived the pale days of the *pastel*, *art nouveau*, and finally the splendor of modern lighting and the glory of modern fixtures embracing every period and country of the civilized world.

Until the late 19th Century Americans were so keen for new things—novelty, changing fashions, and most of all improvement and progress that old things were not merely discarded but were either destroyed or abandoned as rubbish even when stowed away in attic, cellar, or barn. So that antiques rescued from abandoned trash heaps have little hope of being accurately dated except as scraps

Sandwich glass lamps were ornamented in diverse patterns. This one has a hexagonal bowl and baluster stem. Anderson Galleries

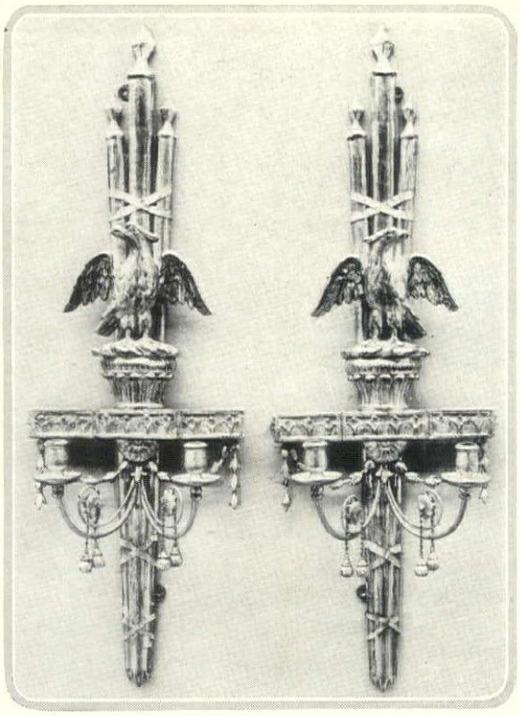
(Above) Ornamented hurricane shades, tall enough to overtop both candlestick and candle, were in great favor. Metropolitan Museum

This Sandwich moulded glass whale oil lamp has a round bowl decorated with peacocks. By courtesy of the Anderson Galleries

of definite information are picked up here and there and tabulated. The nearest approach to accuracy in dating such antiques is seldom by decade, or even quarter-century, but more often "late 18th or early 19th Century" is the nearest approach to classification which has yet been attempted.

Metal and glass candlesticks were more common than pottery ones. Designs in the 18th and early 19th Century were innumerable, ranging from plain tubular stems to elaborate baluster types. Silver, silver plate, pewter, brass, bronze, white metal, and tin; glass, clear and colored; and pottery all went to their making, with the occasional appearance of something unusual, especially in the early 19th Century, like a pair in alabaster or the more usual mahogany ones so popular in England. Imported candlesticks, far from being disdained, were objects of pride. The possession of a fine pair made of tortoise shell, like those now in the Cooper Union collection, or finished in *Vernis Martin*—the famous French varnish—was occasion for boasting. Bronze candlesticks, especially of Adam design, with the characteristic tapering pedestal shaft and urn top, were imported and highly valued, particularly for the library. Other models executed in bronze had a cylindrical stem on a molded base, or a tapering shaft with a tulip *bobèche* and a square molded base.

Brass candlesticks were in general use, pewter less common, silver for the dining table and elsewhere in great houses. In the early 19th Century wicks were thick and required snuffers which were finished to match the candlestick and placed on an ornamental tray. The newer hard wicks needed little snuffing. In the early Federal period we find very provincial renderings of a well-known French and English candlestick in a tall elongated vase form on a high foot, sometimes set on an oblong rectangular base. Candlesticks, with nozzle set directly on the base as in Europe, were for chamber use; stemmed candlesticks for other rooms. For economy a spring device inside a tubular or column stem, sometimes an unusually tall stem at that, was used in the cheaper sort of candlesticks. Candle nozzles were not infrequently in the classic urn form favored in Europe, and the stems were often the classic column.



(Above) Sconces carved and gilded in the Sheraton style became characteristic of fine rooms during the Federal period. These date between 1790 and 1800

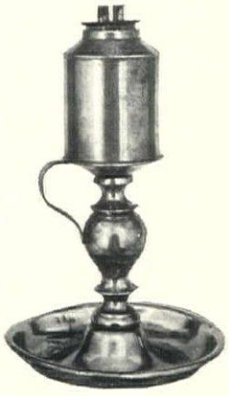
This silver plated double lamp on glass base was used at Mount Vernon. Shown by courtesy of the National Museum

Early brass candlesticks were apt to be of Colonial type, some ring-turned with a ring handle and bar thumb support. There were many pleasing designs; the spreading cylindrical or knopped stems are prominent; graceful knopped stem flaring into a bell foot on a square base with chamfered corners; a slender shaft and *bobèche* flaring into a circular base; baluster ringed stem, square base with canted corners; oblong base with rounded corners; tapering ringed and baluster shafts on square bases with canted corners; column with classic urn nozzle; circular pedestal on circular base; pan candlestick, a circular dish with up-curved rim and flat horizontal handle with *repoussé* acanthus ornament. Heights varied, usually from seven to nine inches; but many were made low, and many were hung with glass pendants for mantel garnitures accompanying a large middle candelabrum or a clock.

Silver candlesticks were apt to be quite plain, with column or baluster stems, the column occasionally with an oblong grease pan and foot like one made by Isaac Hutton in Albany (1790-1800). Later, fancy stopped at nothing and we find such rustic and patriotic pieces as a naturalistic representation of the historic Oak tree on Boston Com-

(*Continued on page* 128)

Pewter lamps were made in many types. At the extreme right is another variety. The Metropolitan Museum



(Left) Ormolu, Wedgwood and crystal embellish this ornate pair of 18th Century candelabra "lustres"

GARDENING IN DRY SOIL

The Proper Soil Preparation and Some of the Best Plants for a Long Season of Bloom Under Difficult Conditions

ELIZABETH LEONARD STRANG

IF you have a porous sandy soil, warm and friable in early spring but parching to desert dryness by early summer, do not despair. It is still possible to have a successful flower garden even if it is not possible to water freely or spend much money on the improvement of the soil. And by successful I mean an artistic and harmonious arrangement of plant forms and flowers, not the weedy mixture sometimes seen in late summer, whose only excuse is that it does at least have color.

But first let us see how the soil may be improved without going to the last extreme of excellence advocated on the landscape architect's blueprint, which reads: "Dig out the beds 2′ deep, removing all gravelly or sandy subsoil, and replace with the following mixture: one-half good loam, one-fourth well rotted cow manure, and one-fourth leafmold or commercial humus, all to be well mixed and screened through a 1″ mesh. Heap up the beds 4″ to allow for settling and top dress with bone meal, wood ashes and nitrate of soda, applied until the ground looks white."

This is, to be sure, a laborious and expensive procedure. Sometimes in out-of-the-way summer places labor is scarce even if money is not and it becomes necessary to use simpler means for building up the texture and fertility of the soil.

In the fall, after the ground is frozen hard and the dead flower tops have been cut off and removed, mulch with 4″ of good cow manure. This is not removed in the spring, but forked into the soil as much as possible. Likewise, the addition of rotted sods and decayed leaves from the compost heap will improve the texture and add humus. A top-dressing of bone meal and wood ashes is beneficial and can do no possible harm. On the contrary, the following directions must be carried out with care, or burning will result:

In the spring, to give quickly available plant food, which leaches readily from such soil, apply a light dressing of hen manure mixed with litter. The cautious use of nitrate of soda or ammonium sulphate is also beneficial. If applied dry one-quarter pound is sufficient for a square rod. Use before a rain or soak the ground after applying. Another way is to use in solution —one ounce (a tablespoonful) to a gallon of water. One or two applications per season are enough, at least two weeks apart. Later, cultivation helps conserve moisture by the formation of a dust mulch, or lawn clippings or seaweed may be used.

DRY GARDEN COMBINATIONS

MAY

(1) Arabis, pale yellow Alyssum Silver Queen and deep purple *Iris pumila*. (2) Iris Prosper L'Augier of maroon and buff with Lupines Harkness hybrids—soft pink, tan and maroon, edged with Cerastium and *Nepeta mussini*.

JUNE

(1) Scarlet Oriental Poppy with sulphur yellow Harrison's Rose and late yellow Columbine (*Aquilegia chrysanth*). In some seasons pale yellow *Iris flavescens* or Canary Bird would last to meet this combination. (2) Pink Oriental Poppy, *Iris pallida*, faced with Nepeta or gray *Veronica incana*. (3) Red-orange *Lilium elegans* faced with gray *Artemesia stelleriana*.

JULY

(1) Regal Lilies faced with Sweet William, maroon or pink. (2) Larkspur and Yuccas. (3) Orange Butterflyweed, with Veronica and Shasta Daisies. (4) Gypsophila, Coreopsis, Anthemis, blue Chinese Larkspur and Gaillardias.

AUGUST

(1) Eryngium, Gypsophila, Tiger Lilies, Bluebells and pale pink Hollyhocks. (2) Dull pink Daisy *Echinacea purpurea* with Globe Thistles (*Echinops*).

SEPTEMBER

(1) Japanese Barberry and purple New England Aster. (2) Bronze Helenium and deep blue Aster Blue Gem. (3) Sky blue *Salvia azurea grandiflora* and dull pink *Sedum spectabile* with its variety Brilliant.

So much for the soil; now for the selection of the plants. Inasmuch as drought does not usually make itself felt before June, it would at first appear that almost any kind of spring blooming plants would succeed in dry soil. It is a fact, however, that certain types of spring plants are better adapted to such conditions than others, and upon listing them we find a predominance of so-called rock plants having gray or wooly leaves. Arabis, Cerastium, Hardy Alyssum, Nepeta, Stachys, *Artemesia stelleriana*, *Veronica incana* are examples. Their thickened leaves enable them to resist the heat, they cover up the barren soil beautifully, and we find their gay spreading foliage masses a cool and pleasing background for the summer flowers. In May and early June, with Iris, Lupines, Columbines, Pinks, Pansies and Forget-me-nots, there is always plenty of bloom even in the dry garden.

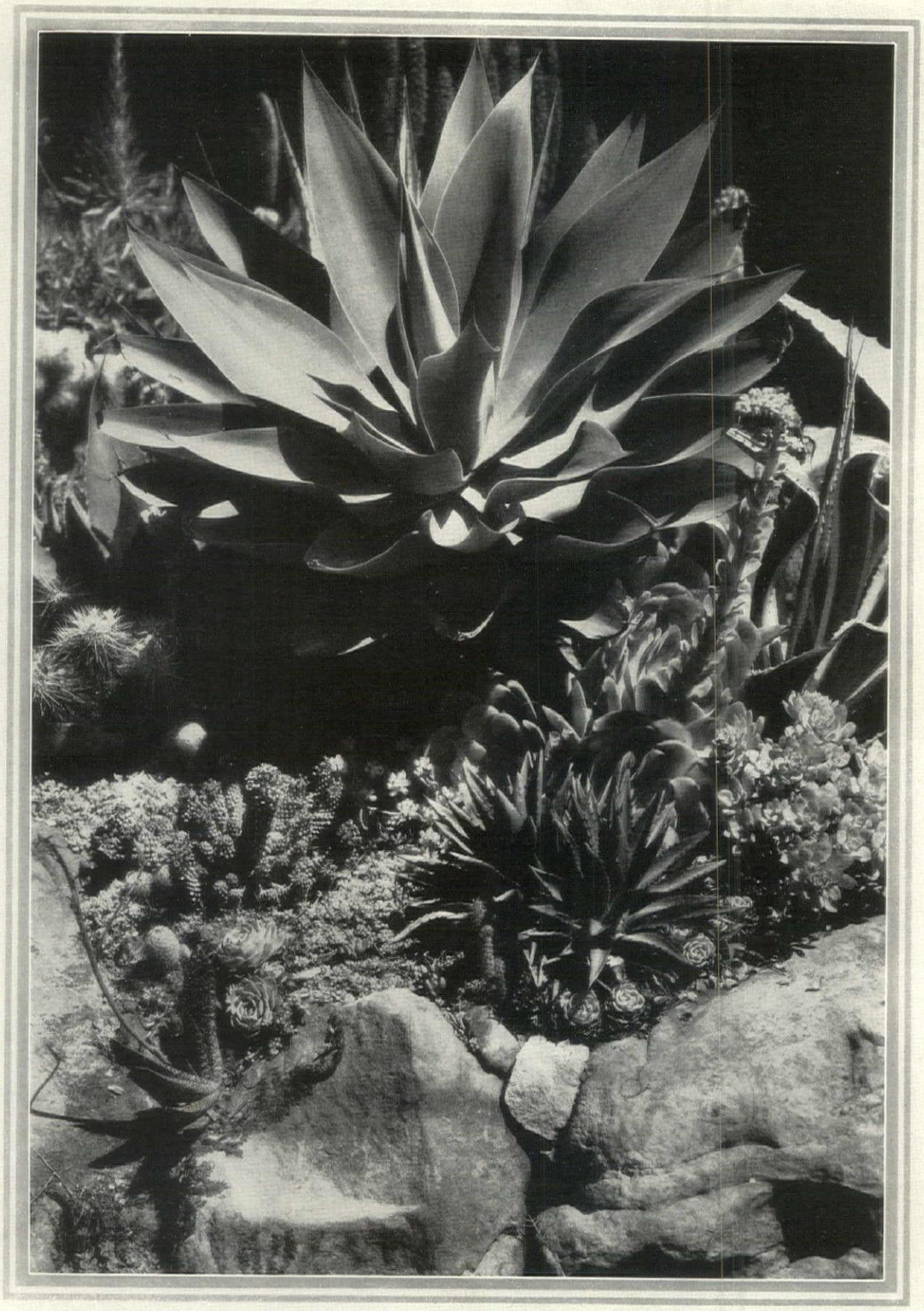
This summer I had an opportunity to watch the progress of a deserted garden—one originally good, but whose owner had been obliged to leave it for some years. There was of course no water and no fertilizer. In May there were great masses of the orange Siberian Wallflower, which had seeded itself abundantly, with the silvery foliage of Arabis, Cerastium and *Lychnis coronaria alba*. There were great double self-sown Poppies in rose and mauve, cream colored perennial Foxglove, Pinks and Sweet William. There were quantities of Johnny-jump-ups mingled entrancingly with the little Maiden Pink (*Dianthus deltoides*). In shady corners were occasional clumps of Peach Bell and the biennial Foxglove.

In June were Larkspur and Hollyhocks and Regal Lilies and Oriental Poppies. By the end of July this garden had become rather seedy, to be sure, but under a shaggy Pitch Pine was a great spreading patch of the yellow Camomile (*Anthemis tinctoria*). This plant is not very good-looking in the flower garden, where it is usually staked in stiff bunches. It needs room to sprawl down a rocky slope or a whole bed to itself, as here. For those who dislike its hot yellow, there is the paler variety. I have seen it blended with the fragrant feathery masses of *Galium mullugo* or of Gypsophila, with scattered sprays of Gaillardia and deep blue Chinese Larkspur—a combination of great value in covering up the stretches of hot bare soil so often seen in the dry garden.

After midsummer and the passing of the Larkspur, Phlox is considered the mainstay of the garden. But it did not thrive in my hot little garden. Each year the clumps grew smaller and rustier until I was obliged to take it away. What to put in its place was a problem. Finally a quantity of Tiger Lilies, propagated in abundance from the little brown bulbils growing in the axils of the leaves, and a large amount of the old-fashioned Bluebell which I think is *Campanula trachelium*, gathered where it was growing wild under a tree, filled the hiatus. Had I been less economical, Auratum Lilies would have been lovely. One bed, for years a barren desert in late summer, is now filled with a really delightful combination of misty Gypsophila, steely blue Globe Thistles and *Veronica spicata*. Some pale pink Hollyhocks, though small, have blossomed well and mingle with the erect gray spikes of *Artemesia abortanum*.

Earlier in the season this border is filled with brilliant scarlet Oriental Poppies and pale yellow Iris. The Lemon Lilies supposed to bloom with the Poppies did not

(*Continued on page* 148)



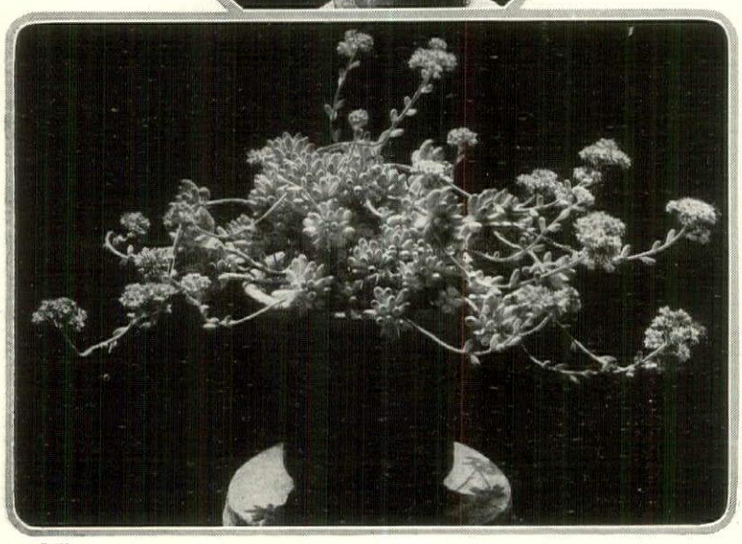
Collinge

FROM LANDS OF LITTLE RAIN

The succulents solve many a garden problem in warm regions subject to drought, for they thrive on dryness. Their number is legion—queer little flower folk of many hues and complexions. Here in the Santa Barbara garden of Anne Stow-Fithian a splendid Nile green Agave dominates its lesser companions

Broad steps thickly interplanted lead from the veranda to the lower rock garden. A few pots and jars add color and variety. The planting as it appears here is six years old

An unusual specimen of Echeveria globosa cristata. The ordinary type has perfectly round stems about the size of a pencil, and generally the green leaves are much larger



Collinge

The succulents are of countless forms. This one measures 18″ across and has Nile green leaves tipped with red. Its flowers are corn color. In its pale terra cotta pot it is particularly impressive

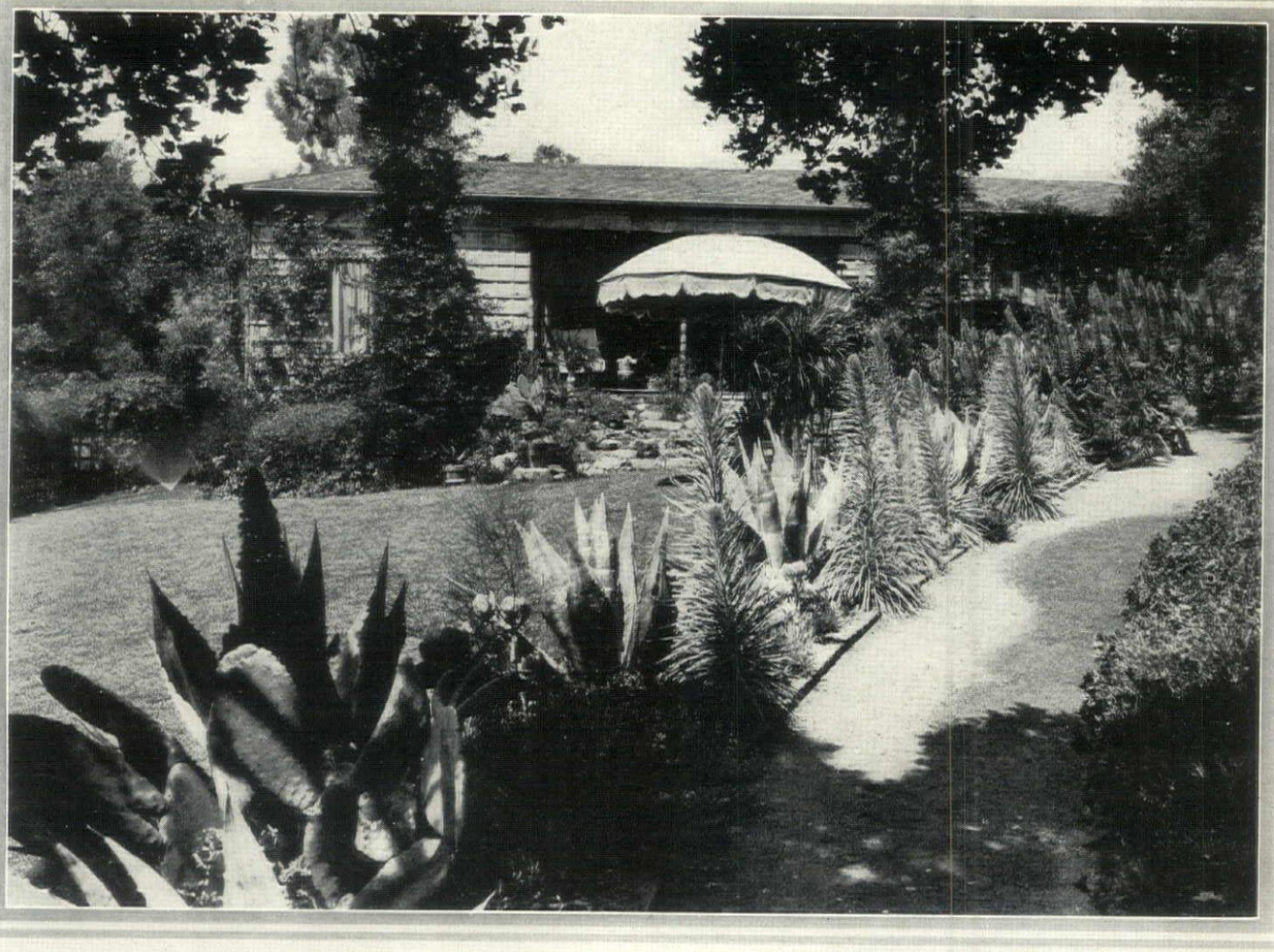
MY GARDEN OF SUCCULENTS

A California Planting of Cacti and Their Kin

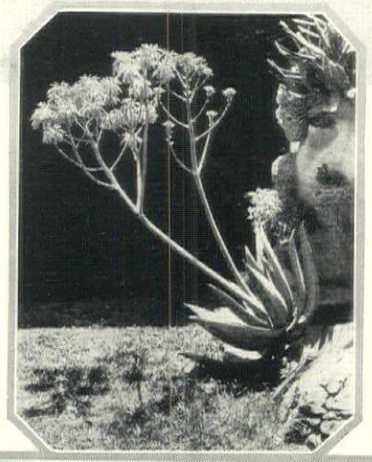
ANNE STOW-FITHIAN

I CALL it my succulent garden because it is peculiarly personal, the succulents which comprise it having been collected by me in the deserts and from growers, near and far, and planted and tended by my own hands. My tools are as odd, perhaps, as the strange plants among which they work—a steel kitchen fork, large scissors, a thin-bladed trowel and a whisk-broom.

Succulent (*plante grasse*) is the loose and handy term applied to all juicy, thick-leaved plants which are, roughly speaking, divided into about eleven classes: Cacti and Aloes, Agaves, Sedums, Mesembryanthemums, Echeverias, Rochias, Gasterias, Sempervivums, Cotyledons, Crassulas and other genera.



Lobelias, Rosemary, Sedums and Mesembryanthemums cluster among the Agaves and taller growths along the edge of the winding path which leads to the cottage

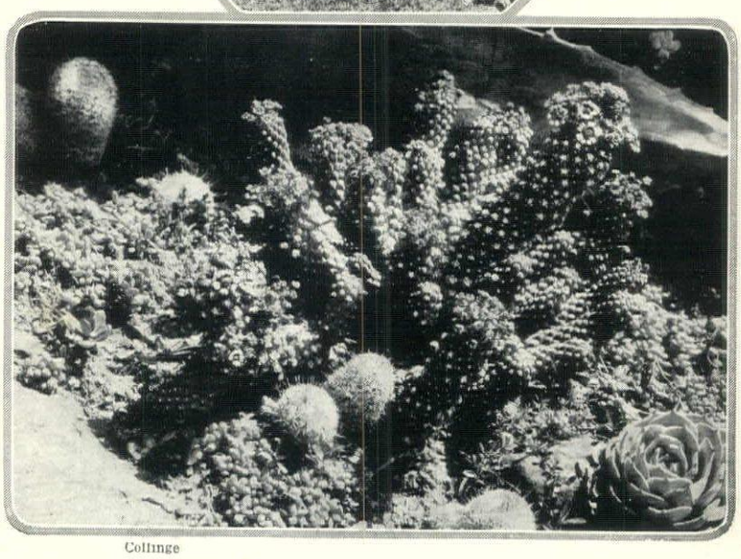


From among the rocks an Aloe thrusts out its greenish leaves with their tinge of brown. At the ends of its four-foot stems are shapely flower heads of vivid coral color

These plants are peculiarly adapted to Southern California with its long season of drought for they prefer heat or cold to dampness which is often fatal. They present an astonishing variety of forms and colors—mauve, pink with bloom like that of Grapes, silver-gray covered with a fine powdery substance which comes off at a touch—every tone of greenish-gray, white and green striped, mottled as a paint-spattered New England floor, copper-colored, red tipped, fringed or spined with many-colored spines, or with smooth, gleaming metallic-like surfaces. The choice is bewildering as to color, and equally varied are the fantastic forms, of which I will speak another time.

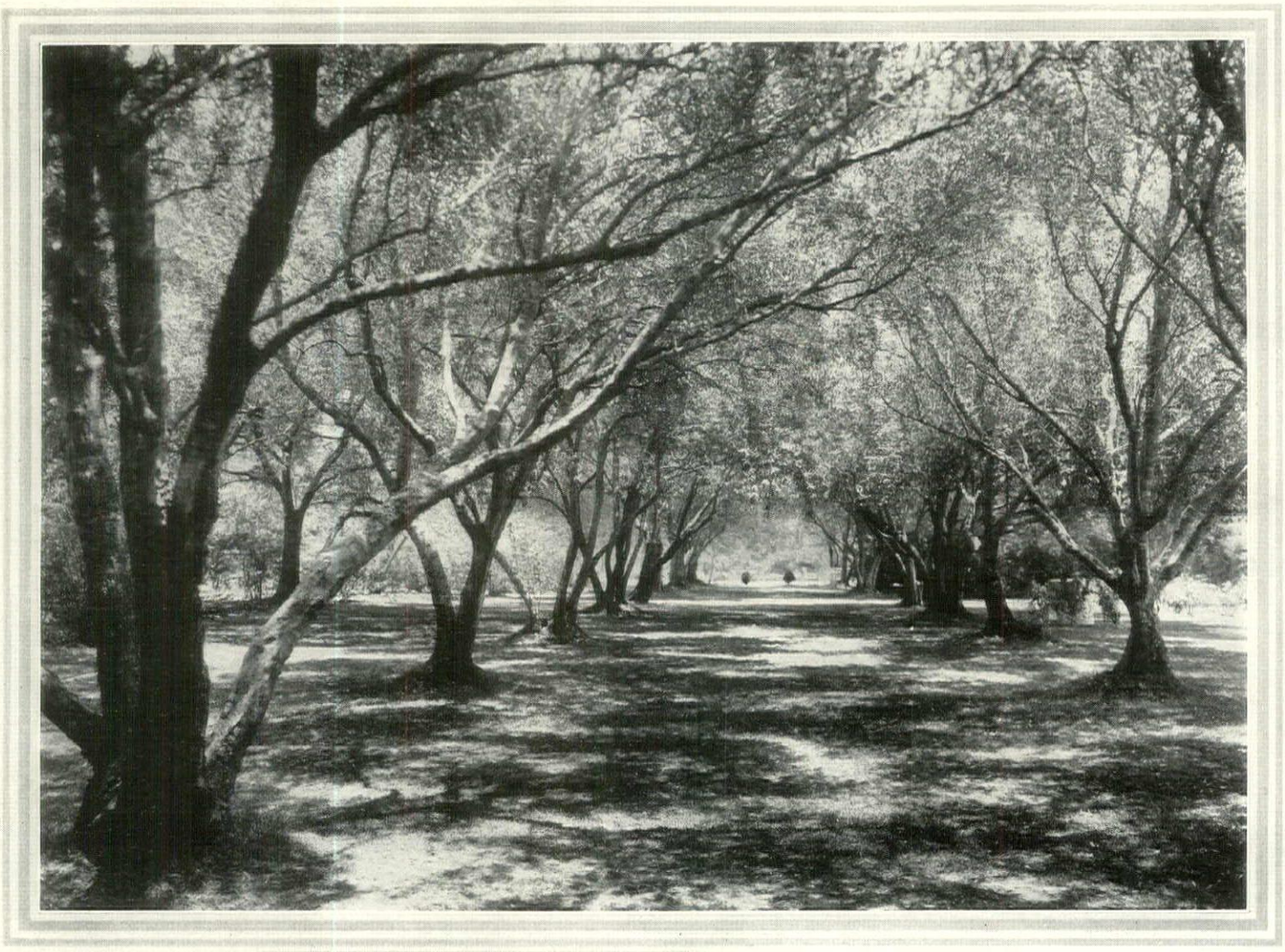
This sounds as if succulents were an expensive hobby but they are not necessarily so, for effects can easily be obtained by the use of cheap and abundant material to be had on every hand—cheap, unless one goes in for rare, imported specimens. I here warn my reader, if he is ever infected by the succulent malady, that he will succumb, sooner or later, to the seductions of strange, rare plants and will form the buying habit so fatal to pocketbooks, particularly if he

(*Continued on page* 164)



Euphorbias are curiously formed, like so many of the succulents. This one is greenish gray with cream colored flowers near the ends of its thick stems. Various smaller succulents surround it

Collinge



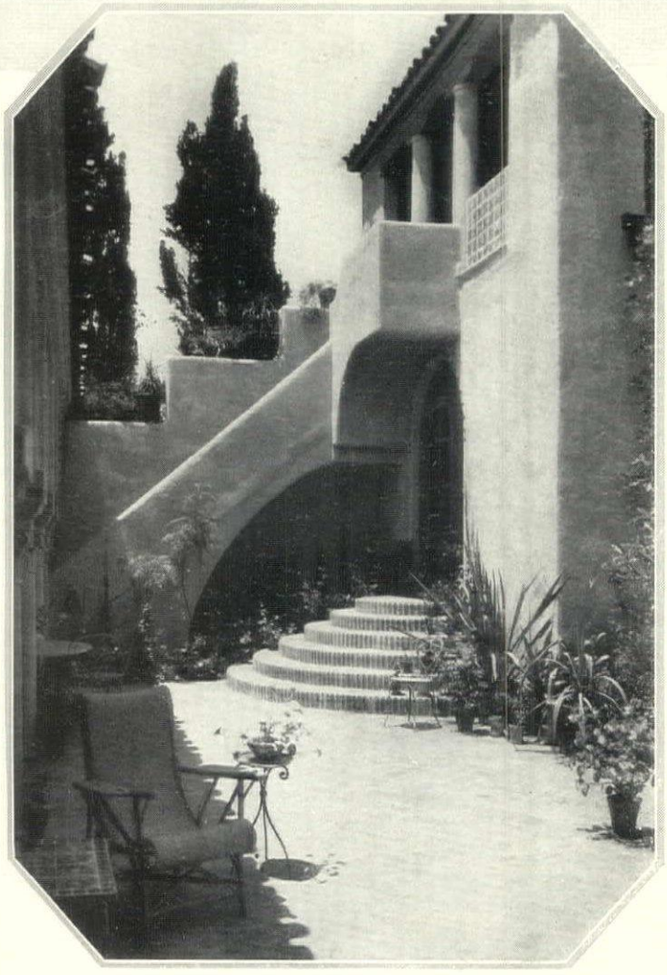
VISTAS AND TERRACES

Among the features on the Palmer Gavit estate at Santa Barbara is a broad alley of Olives, old trees for such a young country. This shadow-spattered area offers the same cool welcome from the bright sunlight that one finds in the boscos of Italian gardens

In the manner of its architectural forebears, the house is finished in pinkish stucco, with a red tile roof. Occasional decorative plaques relieve the flatness of the walls and advantage is taken of the shadows cast by ornamental balconies. George Washington Smith, architect

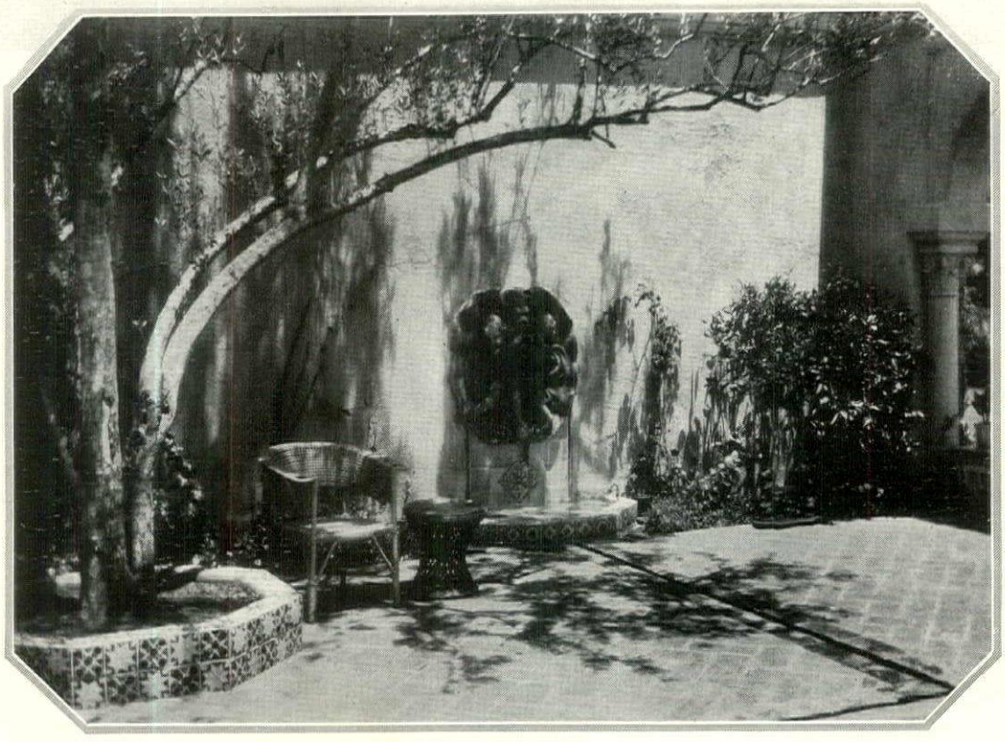
WITH AN AIR OF SPAIN

The swimming pool is part of a long axis stretching from the house and through the woods to the infinity of hill and forest far beyond. Banks of colorful tiles backed by massed cactus give the pool approach. To one side is a Lily pool and a bath house



The outside stairs flung up a wall is a feature of this style, a bold gesture of arches that can be repeated, as in the arched top of the door and the semi-circular brick steps leading from it. The variety of materials—tile, wood beams, stucco and brick—are characteristic

Collinge



Spain of the Moors is reflected in the home of Palmer Gavit at Santa Barbara —Spain with its bulbous-arched cloisters forming cool, shadowy passageways and framing broad stretches of level lawns

There is an intimacy about the detail of this type of architecture. A flat wall will act as background for a little composition made by an overhanging tree, a fountain, water channel and a terrace

Collinge

A WATER GARDEN IN CALIFORNIA

The pools on the estate of Palmer Gavit at Santa Barbara are so combined that the Lily pool is really part of the pool for swimming, only a narrow ledge separating the two. On the dry bank Cactus is massed, while the water supports its usual complement of Lily pads and aquatics.
George Washington Smith, architect

ARISTOCRATS OF THE GLADIOLUS TRIBE

A Symposium of the Leading Varieties and Suggestions for Growing Them to Best Advantage

F. F. ROCKWELL

NO one who saw the crowds flowing through the immense hall in which was held the last annual show of the American Gladiolus Society could entertain any doubt of the continued ascendancy of this flower in popular favor. Despite rainy weather, the estimated number of visitors reached 50,000, and a good many of them came notebook in hand.

Just what has the Gladiolus to offer its admirers, that it should merit this preferment and advancement?

First of all, perhaps, is the fact that it is the easiest of all popular flowers to grow, giving the surest results over the widest range of soil and climatic conditions. Without the slightest previous experience one can be confident of achieving satisfactory results from his first venture. No insects are likely to destroy, nor insidious diseases to frustrate, the first of his efforts. The Gladiolus also is a flower which appeals to the enthusiastic collector, because even the finest new varieties are so quickly available at moderate prices, due to the fact that propagation is much more rapid than with other flowers. An extra fine new sort, which may start on its career at five, ten or even twenty-five dollars a bulb, is usually soon available at from twenty-five cents to a dollar. Lacinatus, for instance, which was originally offered five years ago at a thousand dollars a bulb, may now be obtained at considerably under ten dollars. Moreover, the purchaser of new varieties of Gladiolus can see his first flowers in eighty to ninety days after he plants the bulbs. This may not be an important point to the gardener of long training, to whom patience has ceased to be even a virtue, and has become wholly second nature, but it is a matter of much importance and consideration to the more recent proselyte.

Some gardeners have taken the attitude that the Gladiolus is rather too plebian to be given a place in the society of more aristocratic flowers. It has always seemed to me that this is a mistaken point of view to assume. It may be granted that some varieties of Gladiolus are wholly stiff and formal in appearance, and lack the artistic gracefulness for which size and color alone can never compensate. Cannot the same argument be brought against many of the newer Peonies, Dahlias and even Roses? Plant hybridizers have been prone to put size and color first; but one need not select such "creations" for one's own garden. And among Gladiolus, more than among most flowers, there exists a wide range of height, habit of growth, and form, from which to select. It is, undoubtedly, the somewhat belated realization of this fact which has given the Gladiolus a new place in gardens which are worthy of the name, and not merely plots of ground upon which flowers of huge size are grown for cutting. One may even go so far as to say that the Gladiolus has its place in landscape and in general garden planting, and that, as it will be gradually discovered for this use, its field will be greatly extended. A few hybridizers have been astute enough to sense this fact and have made some progress in developing a distinct landscape type. The Primulinus hybrids lend themselves graciously to landscape and garden planting. The fact that Gladioli may readily be planted in succession plantings from early spring to midsummer gives them an advantage which no other flower of such brilliant coloring possesses.

TWELVE ESPECIALLY FINE VARIETIES

WHITE BUTTERFLY: *Slender white Prim, fine for cutting.*

AIGRETTE: *Airy, delicate light pink.*

EARLY SUNRISE: *Red-gold salmon, large and extra early.*

HARBINGER: *Reddish orange grandiflorus excellent for landscape planting.*

GLADDIE BOY: *Salmon pink and yellow fringed grandiflorus.*

ADAGIO: *Salmon orange.*

MRS. LEON DOUGLAS: *Rose and scarlet, a giant.*

ALTON: *Deep apricot, heavily ruffled.*

MISS T. ROSE: *Pale apricot, Lily-like flowers.*

GOLDEN MEASURE: *Very large, deep yellow.*

MRS. VAN KONYNENBURG: *An excellent blue.*

ROSE ASH: *Smoky blue and rose, an odd and lovely color.*

Among Gladiolus followers particularly the cry of "too many new varieties" has made the welkin ring for many years. But still new varieties are being introduced and continue to find an interested public ready to purchase. Consider the fact that back in 1866, E. S. Rand, in a book on bulbs, wrote that "this is an evil that will soon be felt; all the world is raising seedling Gladioli. At least one-half are better than or equal to the old named varieties. How this can be remedied . . . is an interesting question." So the chances are that this evil will continue for a few years yet. But it is not patent that anyone suffers greatly, excepting the catalog makers who must try to keep their lists up to date.

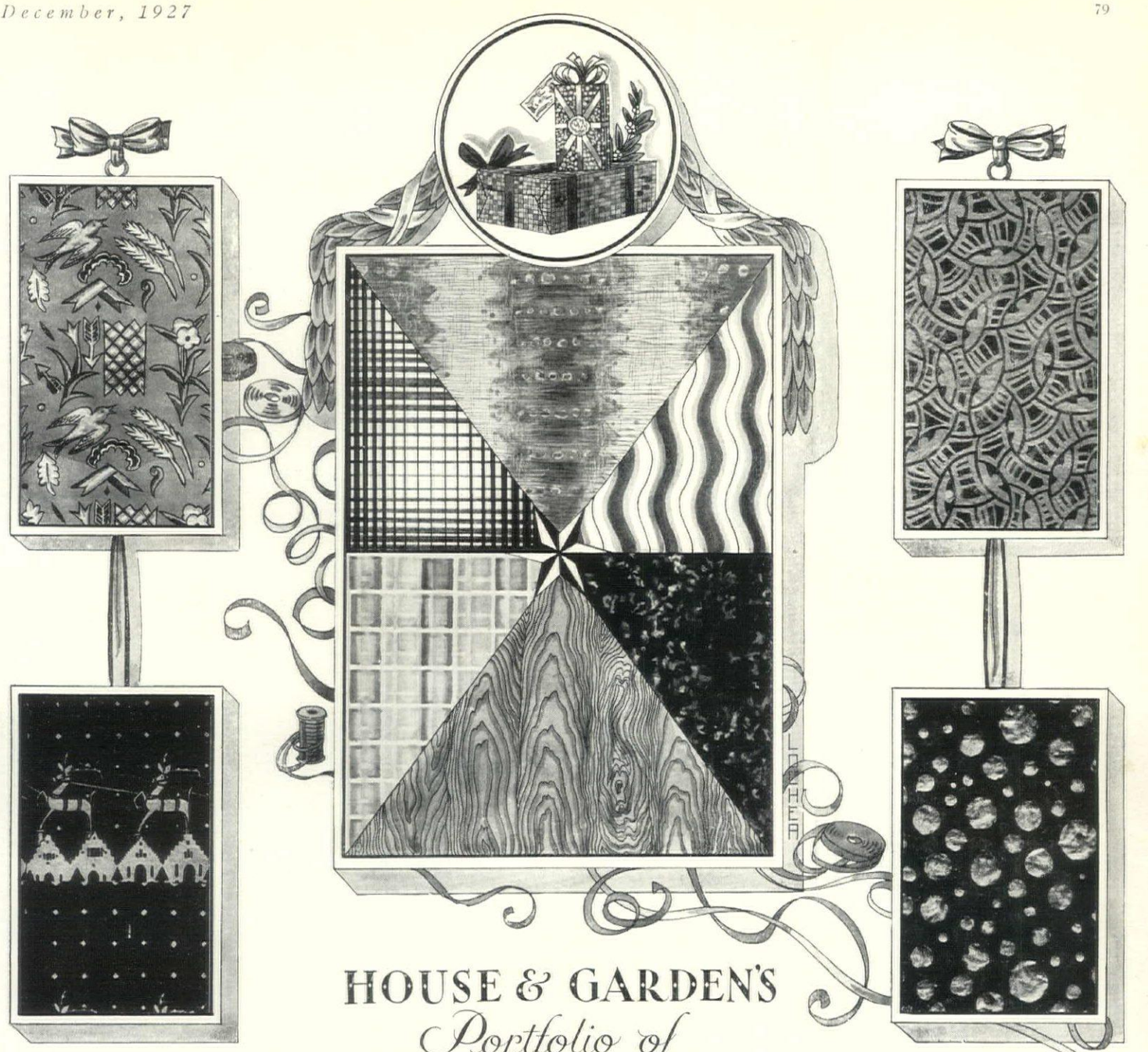
The great advantages which have come out of this activity in Gladiolus breeding, especially during the last decade or two, have lain in the production of distinctly different types, rather than in the multiplication of varieties. The most valuable break-away in this connection, of course, was the development of the Primulinus hybrids. The Primulinus or Maid of the Mist species—a small-flowered, wiry, crooked stemmed sort, closely and tightly hooded to protect the pistils and stamens of the blossoms from the constant misty spray of water near the falls where they grew—was not known outside of Africa until it first flowered at Kew, England, in 1890. Even then it was disregarded by the hybridizers until Le Moine introduced his first Primulinus hybrid in 1908.

The Primulinus blood added three characteristics which have helped make a new flower of the modern Gladiolus: yellow and orange color shades, an artistic form of flower spike, and a more open and artistic arrangement of the flowers along the spike. Florists and old-line gardeners were at first inclined to scoff at this new type of Gladiolus, which they considered to be appreciated only by the high-brow amateurs. It is interesting to note that in the symposium held by the American Gladiolus Society in 1924, the Primulinus hybrid, Alice Tiplady, received more votes than any other flower in the list.

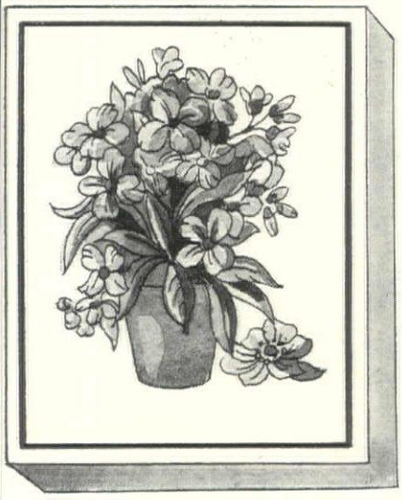
Next in importance to the Primulinus hybrids, undoubtedly, come the Ruffled type, the first of which was Kunderdi Glory, produced in 1907. This type has decidedly ruffled petals. There are now scores of ruffled varieties, so that one may easily obtain this form of flower in almost any shade of color desired. The half-open buds are much more beautiful than those of the plain petaled type—some of those in pink and red shades closely resembling Rose buds—a point which is much to their advantage when they are used as cut flowers.

Still more recent is the type known as Large-Flowered Primulinus—*Primulinus grandiflorus*—which has resulted from the crossing of Primulinus hybrids with the older, larger and more widely open flowered type. If you are looking for additional Glads for your garden, you may well try a number of these. You will find that there is a new thrill left in the old Glad yet.

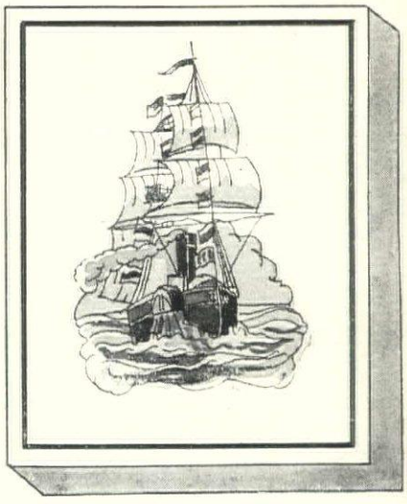
(*Continued on page* 160)



HOUSE & GARDEN'S Portfolio of Christmas Gifts



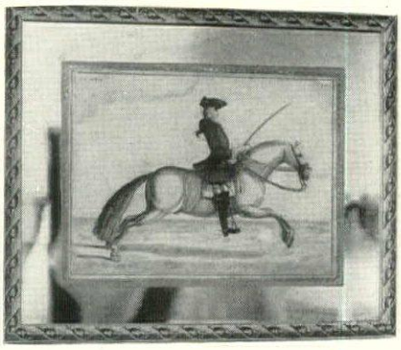
In the panel above are six striking papers for wrapping Christmas parcels. The designs comprise a quaint checked effect in mauve and white, a gray and cream snakeskin pattern, a modernist print of wavy purple and pink lines, block motifs in turquoise blue and rose, a novel design resembling wood graining in tobacco brown color, and a smart tortoise shell pattern. Jones & Erwin. (Upper left-hand corner) Modern paper in blue, yellow and black. Frankl. (Below) White reindeer on a scarlet ground. Wanamaker. (Upper right) Modern design in violet and green, or red and gold. (Below) Black ground with red and gold circles. Both from Japan Paper Co. At the right and left below are Christmas seals in gay colors. Jones & Erwin



ADDRESSES OF SHOPS MENTIONED ON THESE PAGES WILL BE FOUND ON PAGE 116

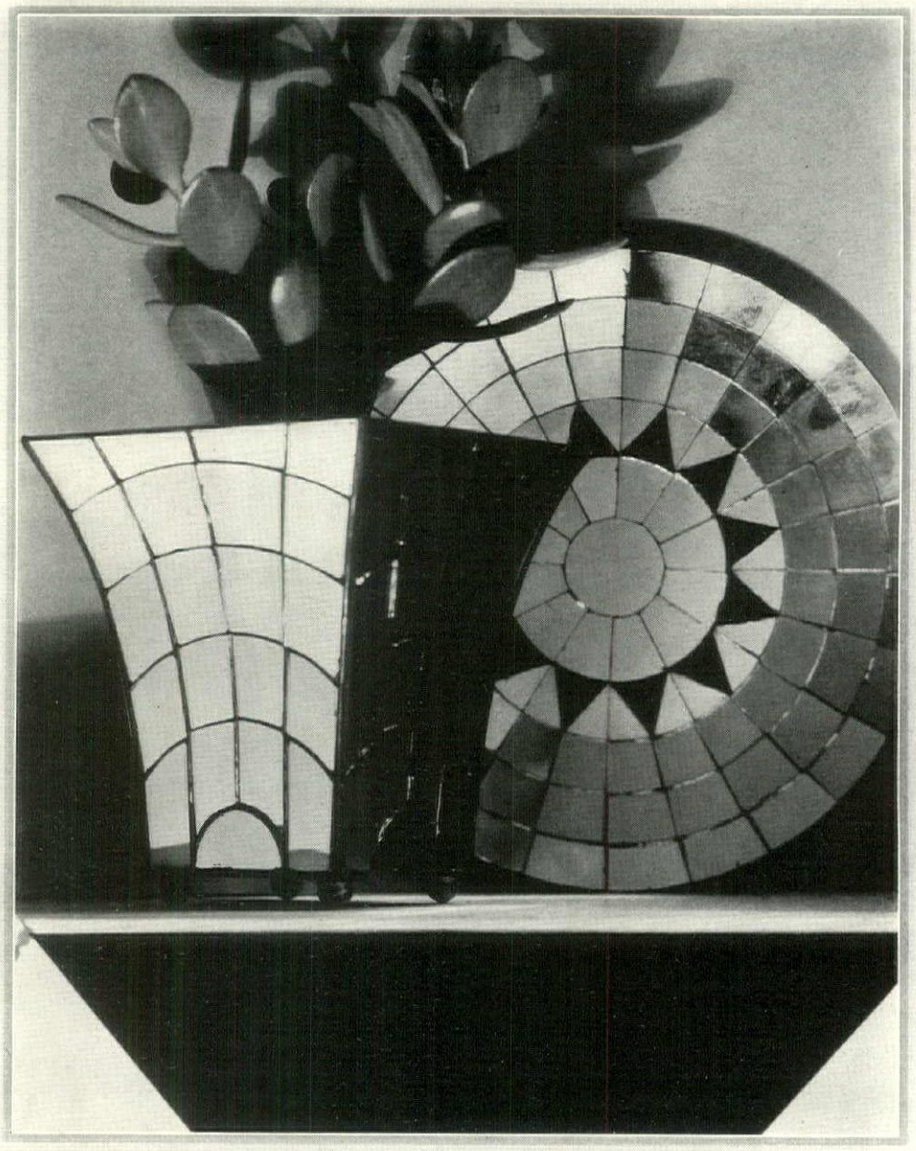
Papers For Wrapping Parcels

Accessories Made of Mirrors



To enhance the effect of this colored print, it is mounted on a mirror mat. A wall paper border covers the frame. Poynton

Surrounding decorations are reflected many times in the "eyes" on the border of this mirror service plate which measures 8½" in diameter. Elsie de Wolfe

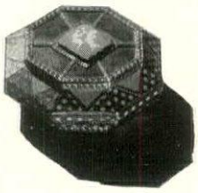


Below are lamps of mirrored cylinders fitted with metal shades, nickel plated and lacquer red inside. The metal flowers are chartreuse color. Robert Locher

White

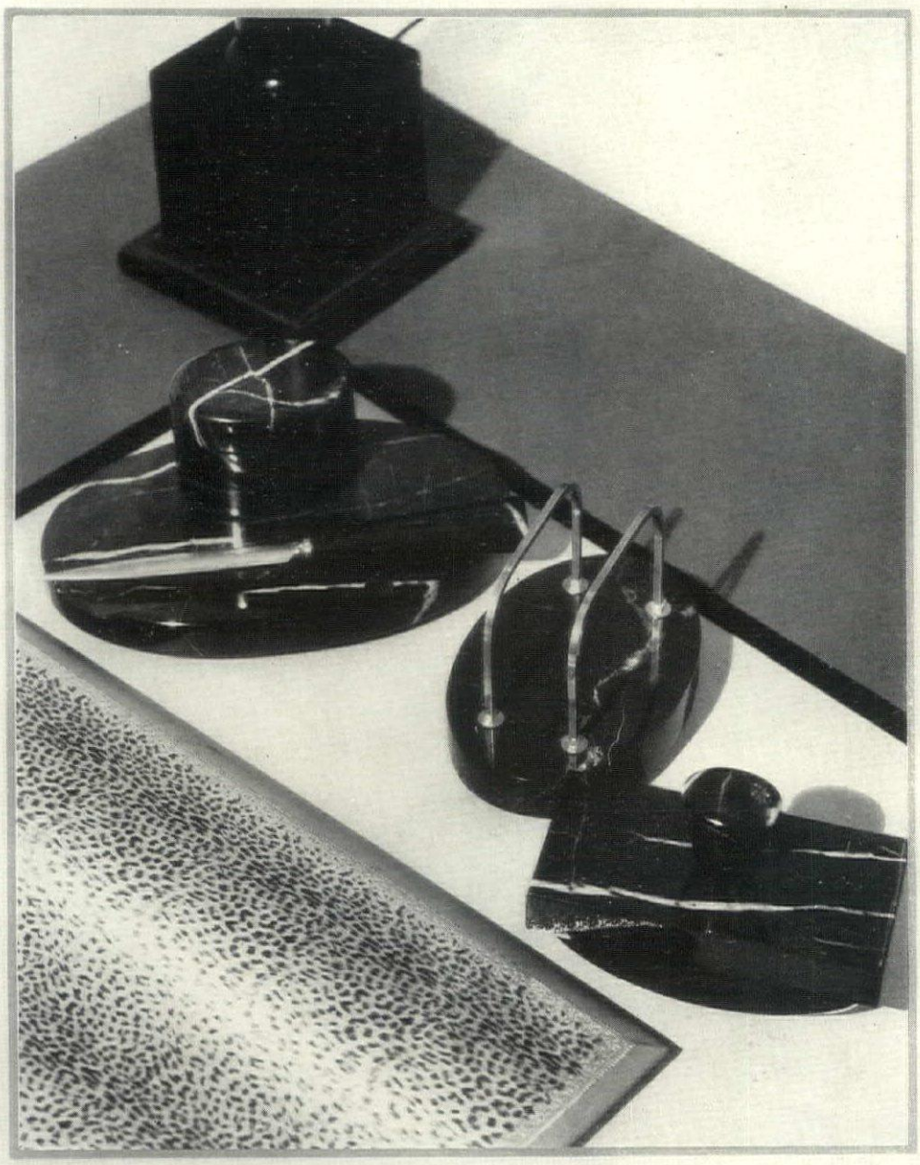
The flower pot above, covered in sections of mirrored glass, is 6½" high. Triangles of sapphire glass ornament the service plate. Darnley

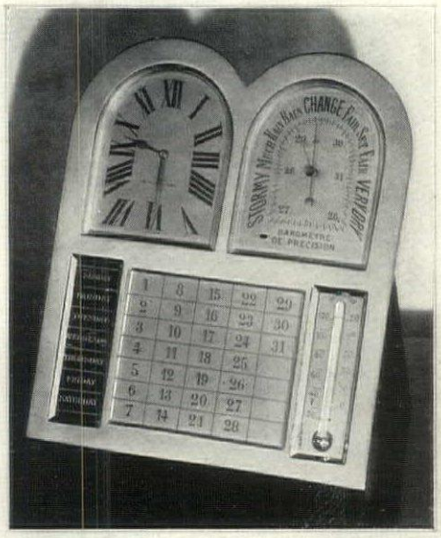
White



These delightful small boxes, ranging in size from 3" to 6" wide, are covered in gleaming tinsel papers and ornamented with sections of mirrored glass. Wanamaker

Gifts For a Man's Desk





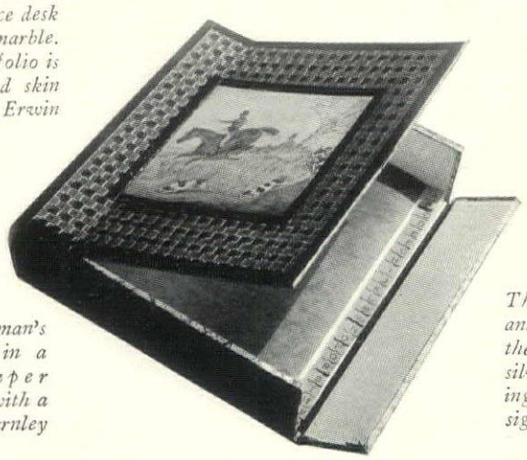
Merrill

Above is a four-in-one gift comprising a clock, barometer, thermometer and perpetual calendar. The frame is silvered. Altman

(Left) The windshield is the feature of this lighter which is covered in alligator or ostrich. (Above) A table lighter in snakeskin. Altman

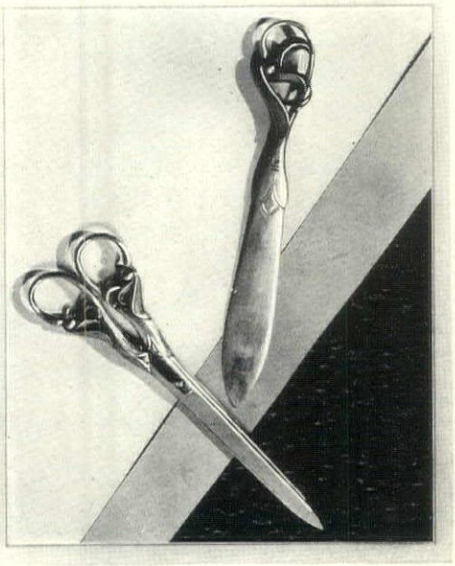
White

Smart, simple lines distinguish the four-piece desk set above of black marble. Altman. The portfolio is covered in leopard skin paper. Jones & Erwin



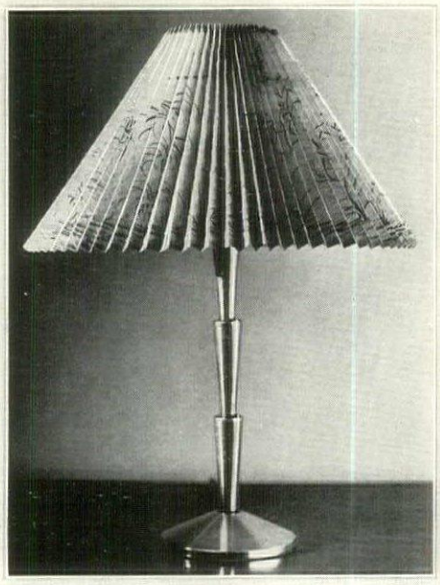
A letter file for a man's desk is covered in a hand-blocked paper and ornamented with a colored print. Darnley

The library scissors and paper cutter at the right are heavy silver in an interesting modernist design. Georg Jensen



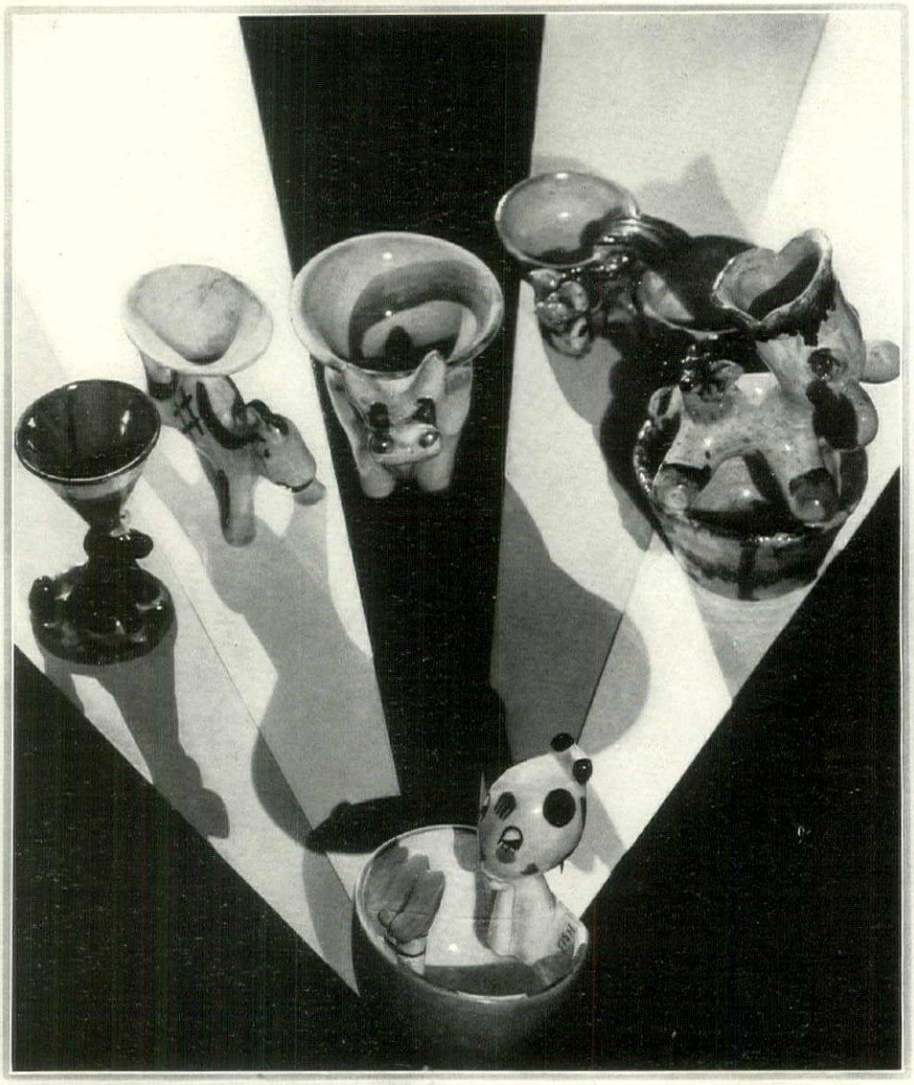
Merrill

Practical Presents For the House



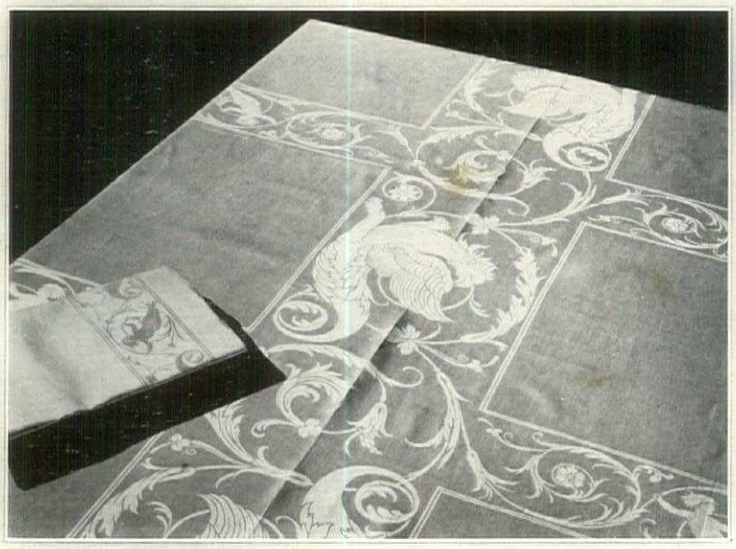
The grace of this modernist lamp adapts it to both the old and new interior. In gold or silver finish with pleated, printed shade. Macy

In the lower half of this iceless shaker is a compartment for the solution which chills the mixture above. Abercrombie & Fitch



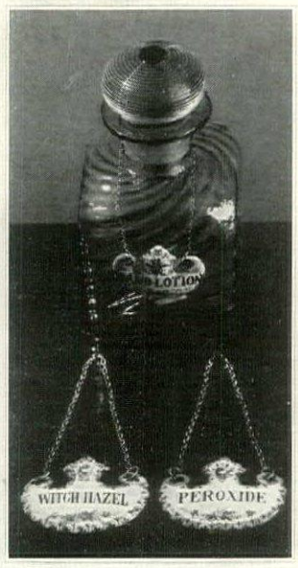
White

(Above) The lovely lady in a thoughtful mood is an ash receiver that fastens onto overstuffed furniture. Stratford-Avon Shop. The enchanted, pottery animals are from Rena Rosenthal



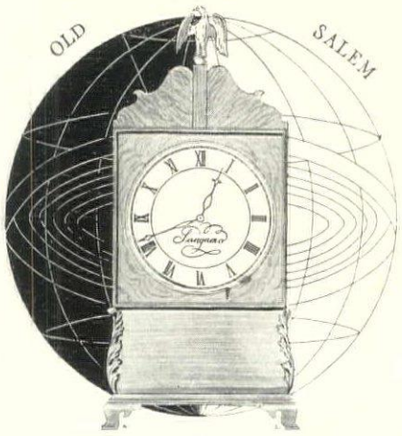
Merrill

The design of this damask cloth was inspired by the work of Benvenuto Cellini. In place of white, the color is soft ivory. McCutcheon



(Left) Bathroom bottles of deep pink glass in a spiral twist design. Lord & Taylor. The labels are copies of old Battersea enamels, in white with flower decorations. Wanamaker

A Miscellany of Good Gifts



The 18th Century case of this electrically wound clock was copied from one found in Salem. 18" high. Erskine-Danforth

(Above) These porcelain dressing table jars in delicate flower designs are copies of French pommade pots. 3" high. Wanamaker

White

New crystal ornamented with bubbles and delicate thread-like reeding. The dessert spoon and fork have crystal handles. Pierre Dutel

The eight piece bathroom set above, of fragile Venetian glass in amethyst, green, blue or amber, makes a practical gift. Benello

The colorful glass rosettes at the right may be used for curtain tie-backs or as picture nail heads. From Jones & Erwin

(Right) This well-designed table for holding a telephone and books may be had in maple or mahogany. W. & J. Sloane

For Holding Christmas Flowers

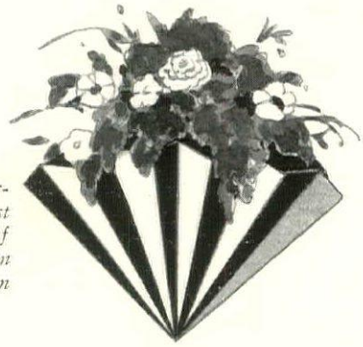
White bowl with black stars. Can-Dle-Luxe Shop. Silver metal flowers. Chintz & Box Shop

This delicately wrought iron stand painted a soft, light green tone holds four pots of ivy. Darnley

White

(Left) White porcelain flower holders, copies of old Chelsea figurines. They make charming table decorations. Mayhew

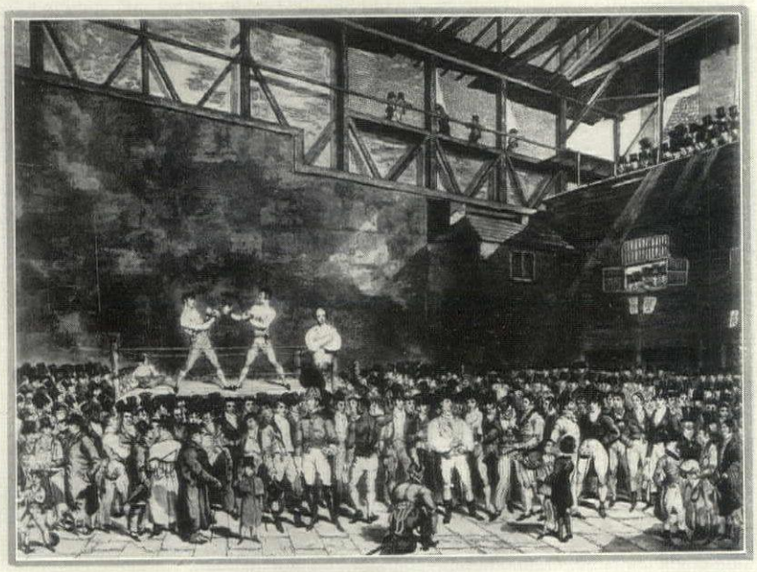
(Above) Vase of modern French glass. Jones & Erwin. Modernist mirror framed in silver metal leaves. Macy

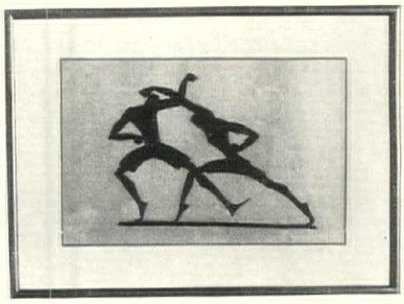


(Right) An interesting modernist wall pocket of painted tôle in two tones. From B. Altman

Prints For Old and Modern Rooms

(Above) This "Marchande de Cacao" is one of a series of twelve colored prints depicting the cries of Paris in the 18th Century. Macy



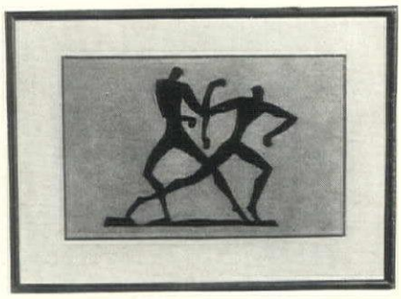


The silhouette boxing prints shown above and at the bottom of the page are by Hunt Diederich. They are of black paper mounted on a silver mat. E. Weyhe

At the top of the page is a colored coaching print that would be delightful used in connection with Federal furniture. It measures 20" x 16". From Robertson & Deschamps

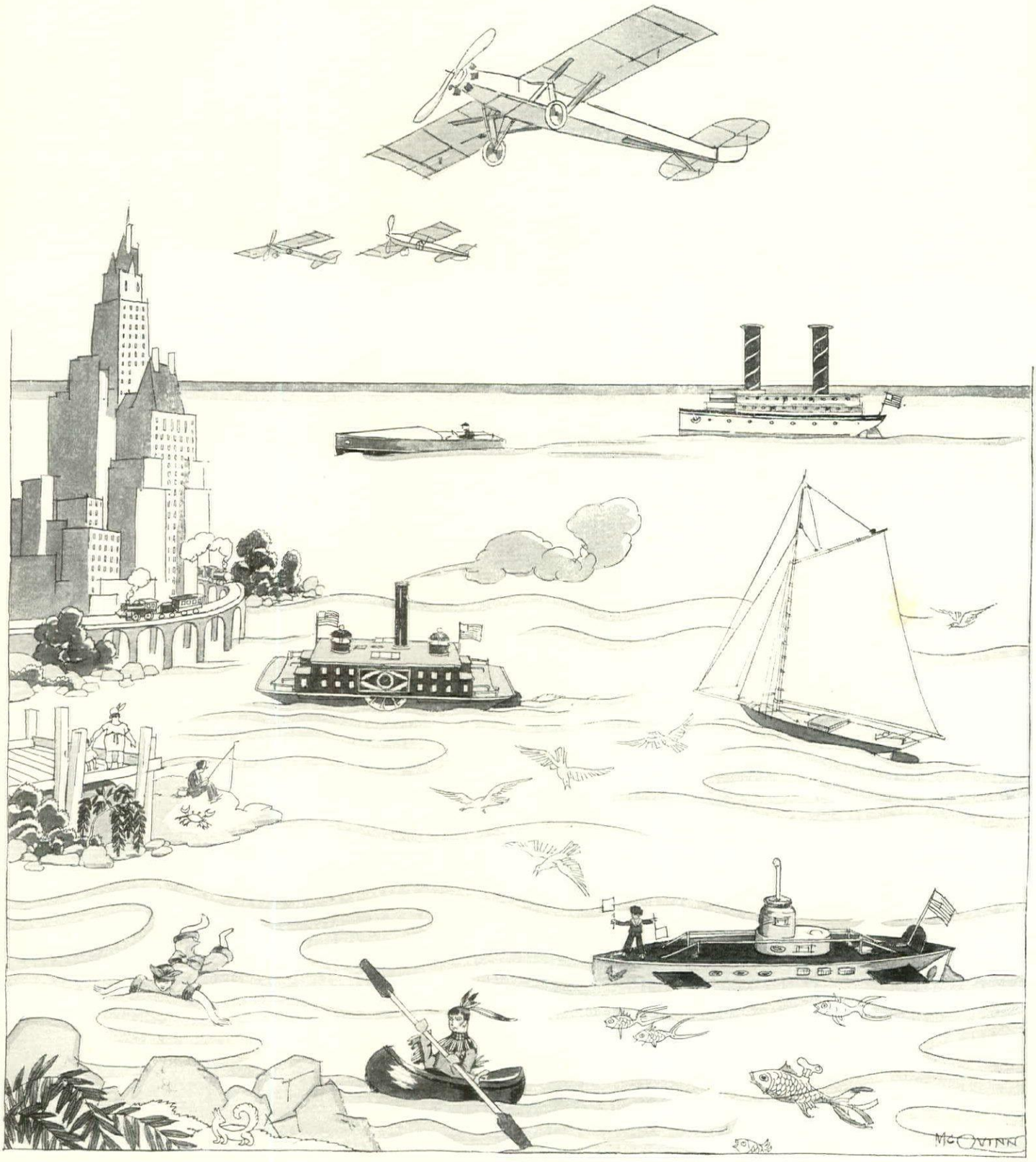
(Above) A boxing bout in the 18th Century is realistically reproduced in this colored print measuring 28" x 21". An excellent gift for a man. Robertson & Deschamps

This silhouette boxing print with its decorative silver mat and narrow black frame measures 15 x 11 inches. From E. Weyhe



The "Cries of London" form the subject of a series of delightful colored prints. (Right) An engaging match seller. Diament

Under and Over the Sea



Shown in the sketches on this and the opposite page is a variety of toys, mechanical mostly, that illustrate the origin and evolution of motion by land and sea. This sea page starts with a gleaming silver fish that winds up and swims. It is 10 inches long and comes from Lord & Taylor. Next in the aquatic scheme of things is a mechanical Indian chief paddling a sturdy wooden canoe which is painted bright orange outside and measures 13 inches long. From Mayfair Playthings. Following the oars and paddles of a primitive age came skimming sail boats, in this instance represented by a sea-worthy craft having a bright red and black hull and fitted with a mainsail and two jibs. It measures 9 inches from stern to bow. Lord & Taylor. Addresses of shops mentioned will be found on page 116

When Robert Fulton inaugurated the age of steam, this side wheeler was the first type of passenger ship. In the center of the sketch is a mechanical ferry boat of this type, of metal enameled gray, red, yellow and blue, 16 inches long. Saks, Fifth Avenue. Directly above is an electrical motor boat, 24 inches long and built on the slender lines that mean speed. Complete with two batteries. Schwarz. Above the fish is a submarine that actually dives below the surface. Metal, in gray enamel finish, 12 inches long. Saks, Fifth Avenue. Sailing between New York and Paris is the newest monoplane—a three-foot scale model of the Spirit of St. Louis that a boy can assemble himself. Schwarz. In the left-hand corner is the conqueror of the channel—a doll, 8 inches long that swims. Lord & Taylor

From Monkey to Monoplane

Starting with a monkey swinging from tree to tree in the jungle, the toys on this page trace the various steps in land transportation from ape to aeroplane. When wound up, the rather sophisticated monkey in the left-hand corner of the drawing gaily somersaults his way through life. Macy. The painted wooden camel shown just above the monkey is not mechanical but is drawn along by means of a cord. It is 27 inches tall and sturdy enough for a small child to ride. From Saks, Fifth Avenue. Our own West offers the next rung in the ladder of land transportation with the covered wagon. This toy sketched in the middle of the page consists of prairie wagons, 8 inches long, oxen carts, trees, animals and about two dozen metal soldiers and cowboys painted in realistic colors. From Schwarz

Coming to the time of the "Iron Horse" we find a toy train that includes a turn table which spins around carrying the cars with it. Complete with revolving platform, tracks, engine and cars. Schwarz. The English "Sunbeam" racing car is the model of the mechanical automobile shown in the drawing. 18 inches long, painted red with rubber tires. Mayfair. Modern transportation in the air is represented by a small model of the Los Angeles but lacking ability of that famous ship to remain unsupported in the air. Dirigible from Schwarz. Last but by no means least in this era of speed is the dancing doll shown in the lower right-hand corner. When wound up this representative of the jazz age performs in a manner guaranteed to close up any respectable night club. 8½ inches tall. Altman

THE POINTS OF A GOOD REFRIGERATOR

Dependable Refrigeration, Thorough Insulation and Constant Circulation Are Determining Factors Which Should Be Present

ELIZABETH HALLAM BOHN

WINDOW shopping through one of New York's fascinating side streets, a colorful glow drew us to a window where, against a delightful modernistic background, posed a gaily decorated electric refrigerator, designed to grace an artist's studio. Beside it stood one of dignified mahogany, with dial combination, to add cheer to an after-hours office conference and behind these, more conventional models glistened white and stately. Main Street all over the country has a similar exhibit and the electric machine has brought to the center of the stage the whole subject of higher refrigeration, whether the cooling agent is melting ice or a refrigerant circulated through a system of coils by electricity or gas. Ice blocks and cooling units alike are housed in cabinets developed to the highest point of perfection, well-built and thoroughly insulated to conserve the precious cold. Ice and utilities companies are improving every phase of service. Home-makers are learning just why foods keep and what it is that makes a refrigerator a good investment, where formerly they bought on appearance, size and price.

WHY REFRIGERATORS WORK

Recently we talked with a charming woman, bearing the interesting title of Chemical Engineer. She had been applying her technical skill to the refrigerator field and told us how often she was asked by home-makers to explain how the refrigerator worked. The system is made up of three principal parts—the trusty motor with the efficient compressor, which need not even be located within the cabinet but is sometimes put in the cellar if an old chest is electrified; the cooling unit with the super-human thermostat or temperature control in the top of the cabinet, and the cabinet itself. The vaporizing of a refrigerating fluid chemically extracts heat from the surrounding atmosphere and the coil of pipes in which this takes place is the medium which drinks up the heat and moisture in the food chamber. The electricity, which gives the system its name, is simply the mechanical means for drawing the vapor from the cooling unit, squeezing the heat out of it in the compressor, fanning it with air and condensing it to a liquid again to repeat its endless journey. Different engineers have used different refrigerants, adapting the equipment to the fluid. As these are sealed within the machine and need no renewing, this detail need not be considered by the home-maker.

An almost human device, the thermostat or pressure gauge (there are various members of this policeman family) prods the motor into action at a rise in the temperature inside the box and frugally shuts it off again when the predetermined point of cold has been reached. This point is settled when the machine is installed and to tamper with it, once the adjustment is made, is as dire a blunder as mishandling the carburetor of a car. The installation man can set the temperature as the purchaser desires—either quite low for many frozen dainties, or a little higher for general purposes and economical operation.

SERVICING AND CONSTRUCTION

Behind any machine must be the manufacturer's backing, with emergency service should trouble occur. In some places the electric light company is prepared to handle the "one service call a year". The home-maker must have the human element of stability and reliability behind the mechanical marvel, whether it be needed next summer or ten years hence.

The gas refrigerator which is making its bow looks about the same as the electric or ice refrigerator. There is no motor, but gas, piped in from the mains, is the starter for the refrigerant which circulates as in the electric refrigerator, while the cooling is done by means of water.

Having settled the matter of the cold supply, the next important step is to preserve it. Every possible culinary situation has been thought of in cabinet design. Cabinets are of varying styles to suit purse and fancy. De luxe types are marvels of technical perfection, lined in snowy solid porcelain 1¼″ thick, seamless and cornerless and so thoroughly sealed with 5½″ of insulation, ten layers deep, that they have remained cold for three whole days without refrigeration. Plate glass is sometimes set in the doors as a further precaution against cold leakage. This insulation is the same protection we demand in the walls of our houses to keep inside heat and outside cold apart in zero weather—the difference in temperature is about the same.

Less luxurious but thoroughly practical are cabinets lined with porcelain fused onto steel or with a familiar sprayed paint for an inside finish. Insulation of two or more inches of corkboard thoroughly sealed in, with layers of waterproof paper and air spaces between the layers, keep heat from absorbing through the walls. Thick doors, swinging, with the ease and accuracy of a safe, against cushions of treated rubber, prevent heat creeping in at the entrance.

When one tastes sweet butter that has been kept in an electric refrigerator for eight months, it calls up practical possibilities of marketing in large quantities. The worry, too, is taken from the milk supply in households where children or invalids require large quantities.

But take care not to crowd the food chamber too full, as the capaciousness of the modern interior is an important factor in refrigeration. Air must circulate over the food. In the electric machine, the cooling unit is in the top of the box. The heavier cooled air slides down its hoary sides to the bottom of the box, pushing the warmer air up and around the cooling unit again so that vigorous and continuous rotation of the atmosphere is continually going on.

REFRIGERATOR FROST

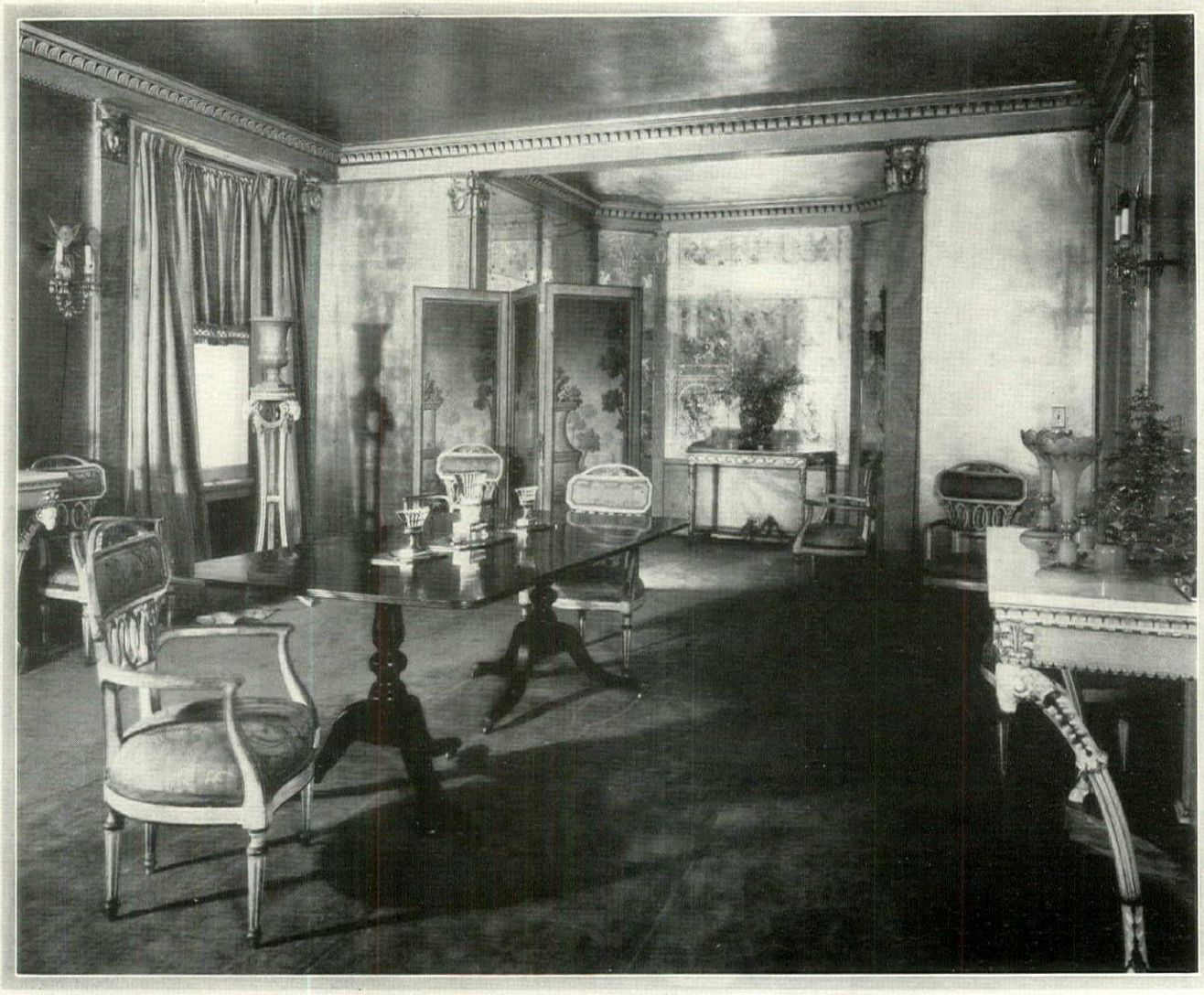
When the warmer air touches the cooling unit, it sheds its heat, moisture and any odors collected from the food in passing. These are condensed into the frosty crystals on the cooler instead of snuggling into the drops of water on a cake of regular ice and running down the historic drain pipe and overflowing from the drip pan. So the cooling unit must be "defrosted" at intervals. This formidable term means simply shutting off the motor overnight to let the frost dissolve and run off. One of my enthusiastic electrical friends remarked that the frost looked so attractive and businesslike, she had not defrosted her machine for three months. She was horrified to hear of the extra electricity which was consumed to offset the coating of frost which was blanketing in the efficiency of the cooling coils. Not only had the drain on the current been greater but on the life of the motor as well.

Science and art have joined forces to offer us almost perfect refrigeration but whether we use electricity, gas or ice as a cooling medium, we must have, to get perfect results, a thoroughly insulated container with tightly fitting doors, and within a constant stream of air must circulate over surfaces kept spotlessly clean. Perhaps, if our care in this respect was sufficiently scrupulous, we could hand down to our descendants not only an "antique" refrigerator perfectly preserved but its contents as well.

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Moffett

A brilliant use of color distinguishes this Directoire hallway. The marbleized walls are yellow-pink accented by an emerald green dado and trim and cornice are in mauve and gold. The ceiling is gold and the floor black terrazzo. At one end is a fountain niche in pink marble. This is in the Chicago residence of Mrs. Charles H. Chadwick, of which Arthur Heun was architect



The Directoire dining room in Mrs. Chadwick's apartment has silver walls broken by pinkish brown marble pilasters and a recess fitted with etched mirror panels. Antique white and gold Directoire chairs have seats covered in chartreuse brocade. The curtains are salmon color

A distinguished dining room in an Italian house has pistachio green walls ornamented with ivory plaster decorations, 18th Century painted chairs, yellow curtains and a rug in ivory and yellow tones. In the Florence residence of Madame Ruby Melville Nadi. Robert Carrère was the architect

Fuermann

This mellow book room in the Chicago residence of Mrs. Charles H. Chadwick, has its walls covered with beautifully timeworn linen-fold paneling transported directly from an original 16th Century English room. On the mantel is a jewel picture made up of turquoise, topaz and garnets

As a contrast to the dark tone of the paneled background, the overstuffed furniture in this library is covered in cardinal red velvet and colorful needlepoint. The window hangings are antique brocade colored in a faded jade tone. Arthur Heun was the architect who designed this apartment

Bernard Palissy (1510-1589) was credited with the design of this plaque despite the fact that the costume shown was not in vogue until some two hundred years later

WHEN EXPERTS GO ASTRAY

Even The Most Renowned Archaeologists are Not Always Infallible in their Judgments on Antiques

EDMOND HARAUCOURT

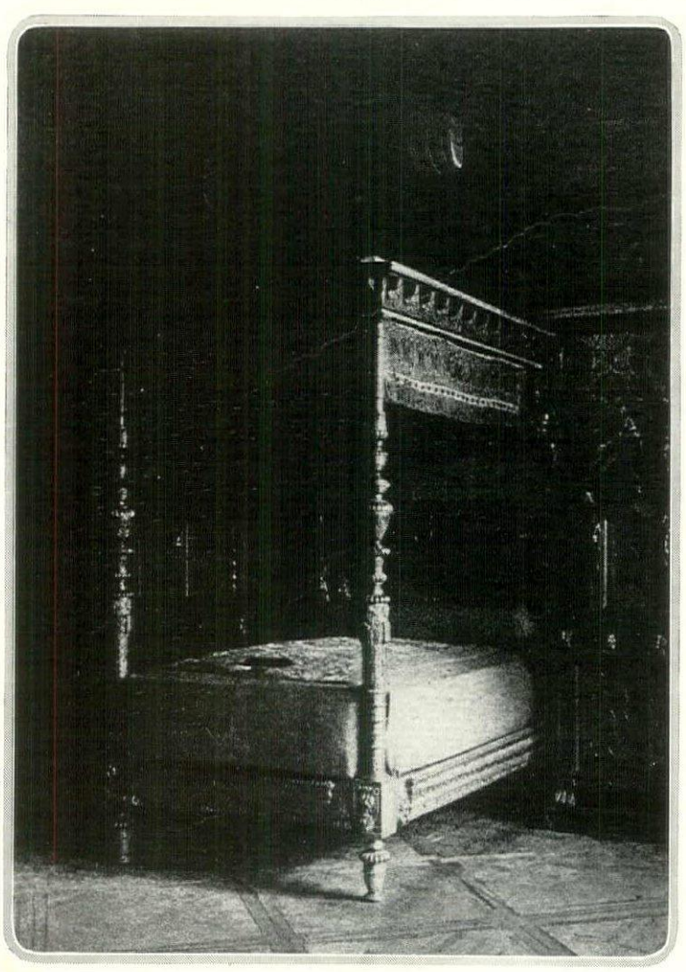
ALWAYS beware of specialists who are sure of never making a mistake! They are to be found in all trades. When they are among the medical profession it is very serious for the patient. When they are among archaeologists it is less dangerous, since their errors are not mortal and they only risk being made ridiculous. In my long career I have come upon innumerable cases, and it would seem well to mention a few, in order to remind too-confident persons that certainty is not of this world and that there is grave danger in blindly believing persons who too boldly assert their authority.

One who has never opened a book of artistic teachings cannot be ignorant of the sententious tone often used by certain professors of the arts. Because they have become accustomed to preaching from their pulpits, in the midst of respectful silence, they finish by believing themselves infallible; they take their knowledge for science, their hypotheses for facts, and they give their opinions as definite truths. How many times have they launched simple deductions with an authority that would make them pass for dogmas, and proffered mis-statements that would doubtless have caused the artist of whom they were speaking either to tremble with rage or to die of shame!

The errors thus propagated are often long lived and persistent. I might mention certain that have lasted over half a century. Old Baron Karl de Rothschild, who lived in Frankfort about 1870, had formed a magnificent collection of German Renaissance gold embossed work and jewels. It was such an important assemblage that in 1882 the Baron decided to have it catalogued b a specialist, Professor X., whose offici titles and high position particularly in dicated him as capable of assuming th task. He began the work and in 1883 th sumptuous catalog, magnificently illus trated and signed by a renowned name came off the press of Heinric Keller.

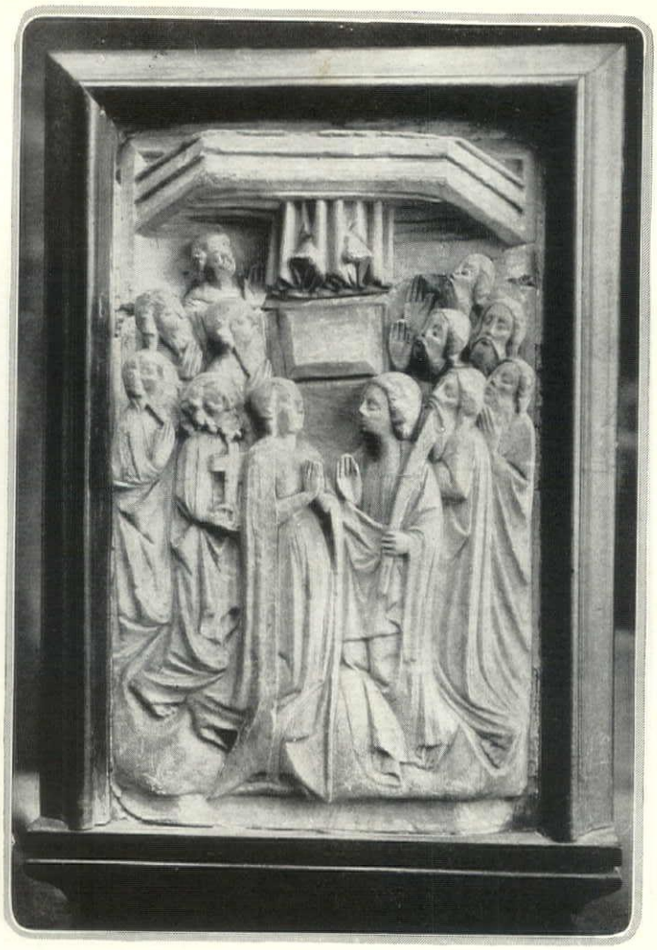
It would be difficult to con ceive the shiftlessness with whic the Art Professor carried on th study of the pieces submitted t his official attention. I was abl to prove this statement when th collection of defunct Karl d Rothschild, after becoming th property of his son Solomon, wa bequeathed by the latter's widov to the Cluny Museum.

Among the more curious piece of this remarkable collection i one which is of great historica interest. It is a ewer of enormou size, in embossed gold, completel encircled by a decoration o painted enamel. This band show the panorama of a naval battle One can see thereon the great ship arriving in the distance, each one bearing on the pinnacle of it mast the Dutch standard i orange, white and blue. It wa this fleet that during the latte part of June 1667, caused Eng



Exhibited as the bed of Francis I, the character of its decorations clearly prove it was built long after the time of his reign

Although the modern author of this lace medallion and the one at the extreme right signed each, they were at first considered of the 17th Century



(Left) For a great many years, this 15th Century English alabaster piece was supposed to have been executed during the Gothic period

land to tremble, when Cornelius de Witt and Admiral Ruyter attempted to force an entrance into the Thames River.

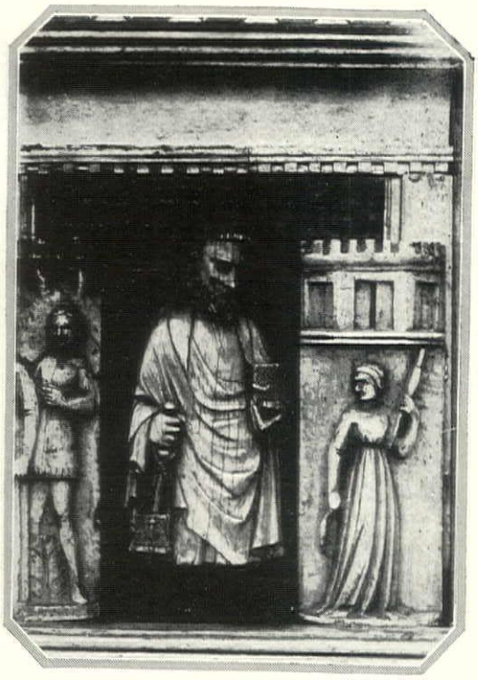
The most memorable of the scenes is very clearly represented; one of the ships, commanded by Captain Van Brakel, is launched full speed against the mighty iron chain that bars the entrance to the river, thus protecting London. The chain is rent asunder by the shock and the capital of England is about to find itself at the mercy of the besiegers. Already these latter bombard the coast and begin to land their troops; the British peasantry can be seen fleeing with their cattle; cities are aflame, the fortresses are destroyed, the churches topple over! Unforgettable days when the mighty power of England almost toppled, and the final result of which might have had such extraordinary repercussion on the centuries to come!

So that none might mistake the import of this commemorative document, the Dutch artist took particular pains to inscribe the names of each spot where a terrible battle was waged: Chatham, Upton, Eylant, Shepley, Queensboro, Fort Shiranasse, Rochester, etc.

Furthermore, an inscription engraved in the massive gold of the cover reproduces an extract from the decision taken by the Counsellors General of State, rendered the second of July 1667, and this bit of text makes of the ewer an exceedingly important document. The lines run thus, "Cornelius de Witt, plenipotentiary of the Republic over the country's fleet, having commanded the famous manoeuvre on the rivers of London and Rochester, June 21st., 22nd. and 23rd. 1667, a gold cup will be offered him, on which the above mentioned exploit will be represented by way of constituting a commemorative monument for his family and for posterity".

But we may be sure that our learned Professor saw none of this.

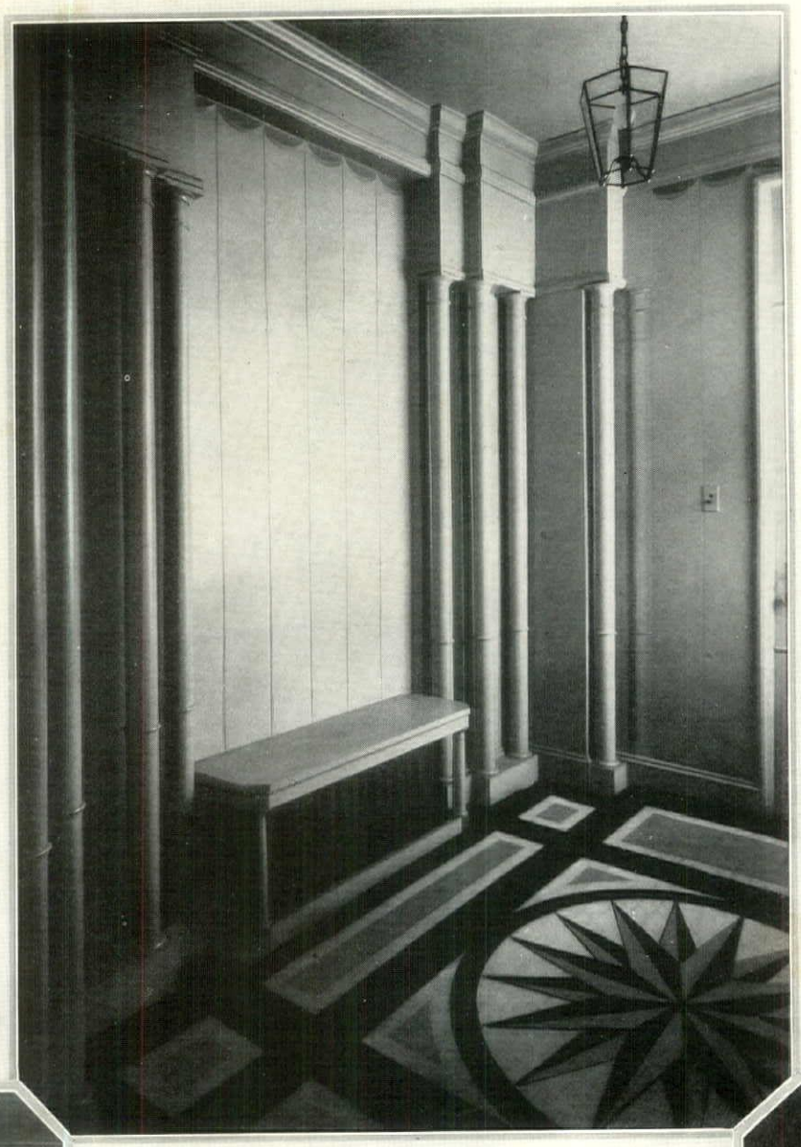
What did he see? You never could guess!

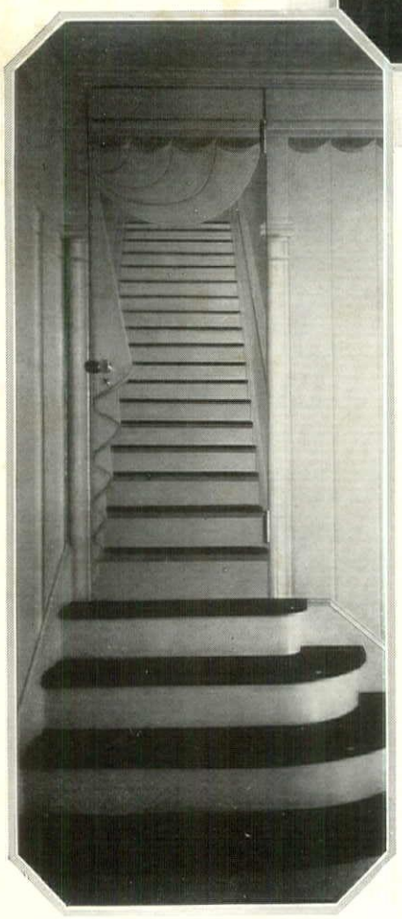


Presumed to be 16th Century bas-relief originally owned by the Duchesse de Bourgogne, this piece is undoubtedly of much later origin

Hypnotized by the three colors of the standards, he imagined he saw a French flag. He somehow managed to mistake the orange, white and blue of the oriflammes for the blue, white and red of our tricolor emblem—without heeding an instant the fact that he was inverting the colors. Furthermore, he interpreted the word "Rochester" for "La Rochelle", and once embarked in his error you may be sure he carried it through to the bitter end. He explains that the picture represents the French fleet besieging La Rochelle, under the command of Cardinal de Richelieu, whose presence on board accounts for the profusion of tricolor emblems. Our erudite archaeologist had evidently never heard that the three colors composing the French flag date from the period of the Revolution, at which time it was substituted for the white standard bearing the three Fleurs de Lis. Innocently he goes on to attribute it to the reign of Louis XIII, thereby displaying an ignorance that would scandalize a ten-year-old schoolboy! And not content with this unpardonable error, he draws conclusions from it, and actually dares to write that the vase in question is an inestimable monument to the political and religious history of the

(*Continued on page* 118)





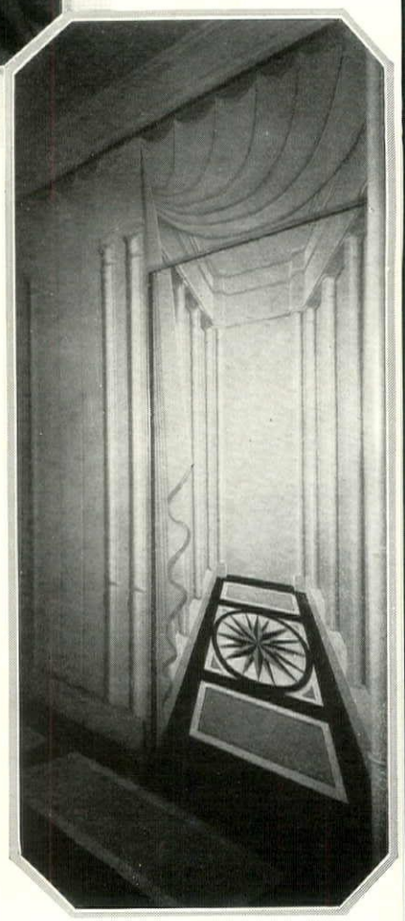
White

Structural columns and cornice which conceal ventilating ducts have set the scheme of painted decoration for the walls of this hallway in the studio apartment of Mrs. Harry Payne Whitney, in New York City. It was designed and executed by Robert E. Locher

WALLS PAINTED IN THE BAROQUE STYLE

In baroque decoration architectural forms were frequently painted on the walls as part of the composition. Here a door is decorated with a perspective view of the flight of stairs upon which it opens

The door leading to the dining room is painted in perspective to appear as a continuation of the hall proper. The color scheme is a range of cool grays, with the floor design done in black, gray and white



These playful porcelain pussies of brown and white French faience introduce a naïve note into an exotic interior with silver walls painted in the Chinese manner. Cats from Rose Cumming

FAIENCE CATS IN DECORATION

Realistic and Amusing Porcelain Tabbies Are Engagingly Suggestive Of Repose and Quiet Fireside Comfort

ROSE CUMMING

ALTHOUGH history differs as to the first country to domesticate the feline, some authorities claiming Egypt, others China, we can be fairly certain of the sex of the owner of the first cat. One likes to think it was Cleopatra even though her cat may have been led on a chain and only faintly resembled the comfortable animal we now know under that name. The grace and subtlety of the feline would surely have appealed to her.

Perhaps because it symbolizes home, the cat has always played an important part in decoration. Chinese craftsmen frequently turned their genius to the moulding of queer, long-eared cats; both the Chelsea and Staffordshire factories made many delightful cat studies, and Garfee, of Nancy, is responsible for some of the most charming old faience cats we have. It is amazing what variety of expression these little models have—pride, anger, coyness, disdain, desire, contentment—all are portrayed in clay, and when placed "right" they introduce an amusing and homely note into the most formal decorative scheme.

(*Continued on page* 126)

Two inquiring china cats and a homely tabby in a thoughtful mood lend a pleasing air of informality to this otherwise sophisticated room. Decorated by the author

Lilium pardalinum, from the Pacific Coast, is a strong grower that prefers moist, peaty soil and remains in flower two or three weeks. Its blossoms are deep orange spotted maroon

The Madonna Lily is at its best late in June—a pure white, deliciously scented flower that is well adapted to planting among shrubs or in the herbaceous border. Especially effective against Delphiniums

Among the tender Lilies which are adapted to the South and parts of the Pacific Coast is L. nepalense. It is a greenish yellow species with a purple base and flowers in September

STATELY LILIES FOR THE GARDEN

Worthy Members of a Flower Clan That Is Steadily Growing in Popularity for a Variety of Plantings

ANDERSON McCULLY

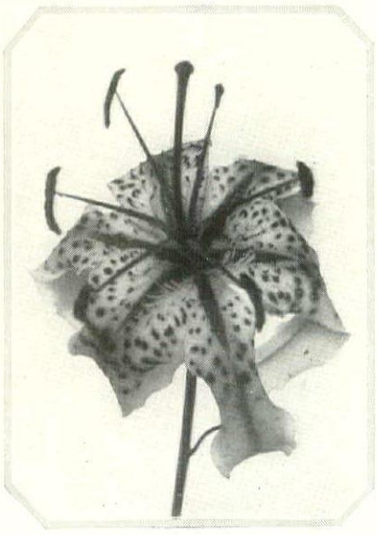
ALL Lilies are not for all gardens; but they are nearly all denizens of the earth's temperate regions, and consequently there are many among them that can endure winters of extreme severity. The California gold rush had much to do with beautifying our gardens in that the mountains of the Pacific Coast are extremely rich in handsome species. The English appreciated this fact and sent collectors, Mr. Douglas in particular, when the Coast was still wilderness. English gardens know and value our native Lilies far more than we do ourselves. Another step in Lily culture was the opening of Japan and China to western trade—we all appreciate *Lilium auratum*, Japan's golden-banded Lily.

There are many ways to place Lilies in a garden. The climatic conditions, the surroundings and the means at hand will go very far toward determining the choice of varieties to be used. Besides the climate, the soil, shade and shelter must be considered; and then there are the personal preferences that, given free rein, evolve the personality of the garden. Lilies may be planted as a few bulbs in a cottage garden, or they may fill great beds and borders in gardens all their own. For all their stateliness, they yet have a harmonizing quality, and grace with seeming fitness an old-fashioned border to the vegetable garden, or the Rose garden itself.

The shrubbery borders and the Rhododendron plantings are particularly well suited to the majority of them. Nature places herbage or low shrubbery about her own. Sometimes paths are lined with them. The Madonna Lily (*L. candidum*) is good for this, also the Nankeen (*L. testaceum*) with its soft apricot tones. If shrubbery too lines the way, *L. speciosum*, *L. longiflorum*, or *L. browni* are all possible. I like a clump of Lilies by my doorstep, and through my borders, growing with the Rambler Roses, and above all, in woodland spaces. This in the curtailed garden becomes the corner that simulates the breath of woods.

If it were as easy to condition our gar-

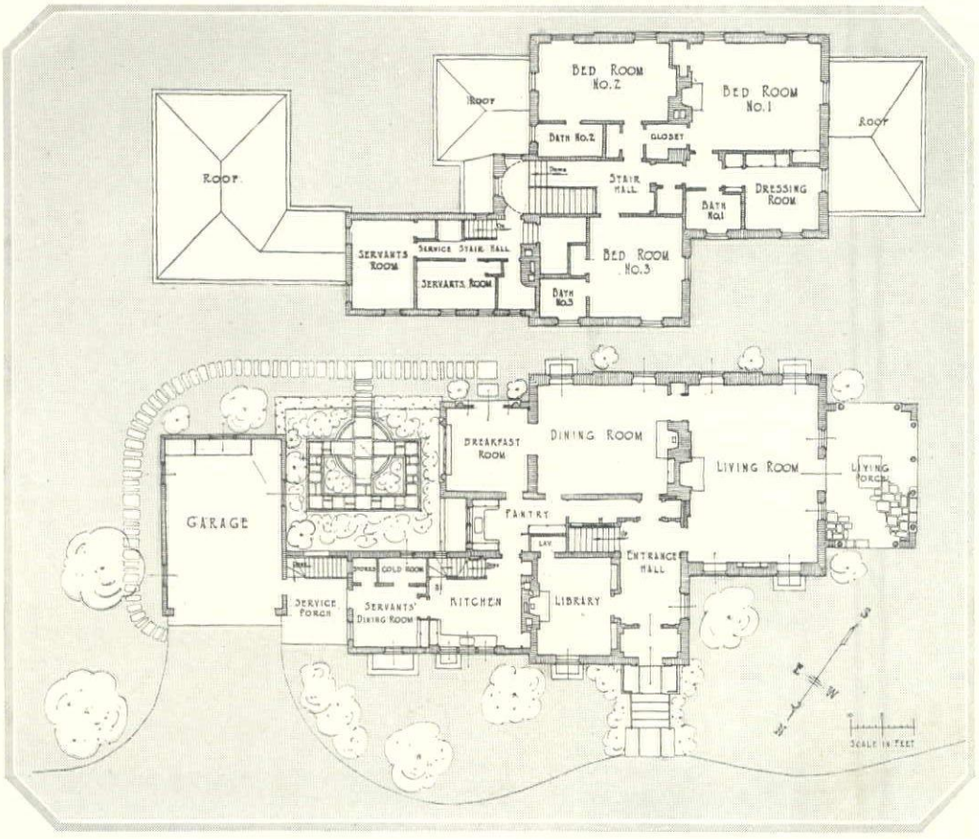
(*Continued on page* 150)



Too frequently Lilies are considered merely from the standpoint of their garden appearance, without much thought of their details of form, color and texture

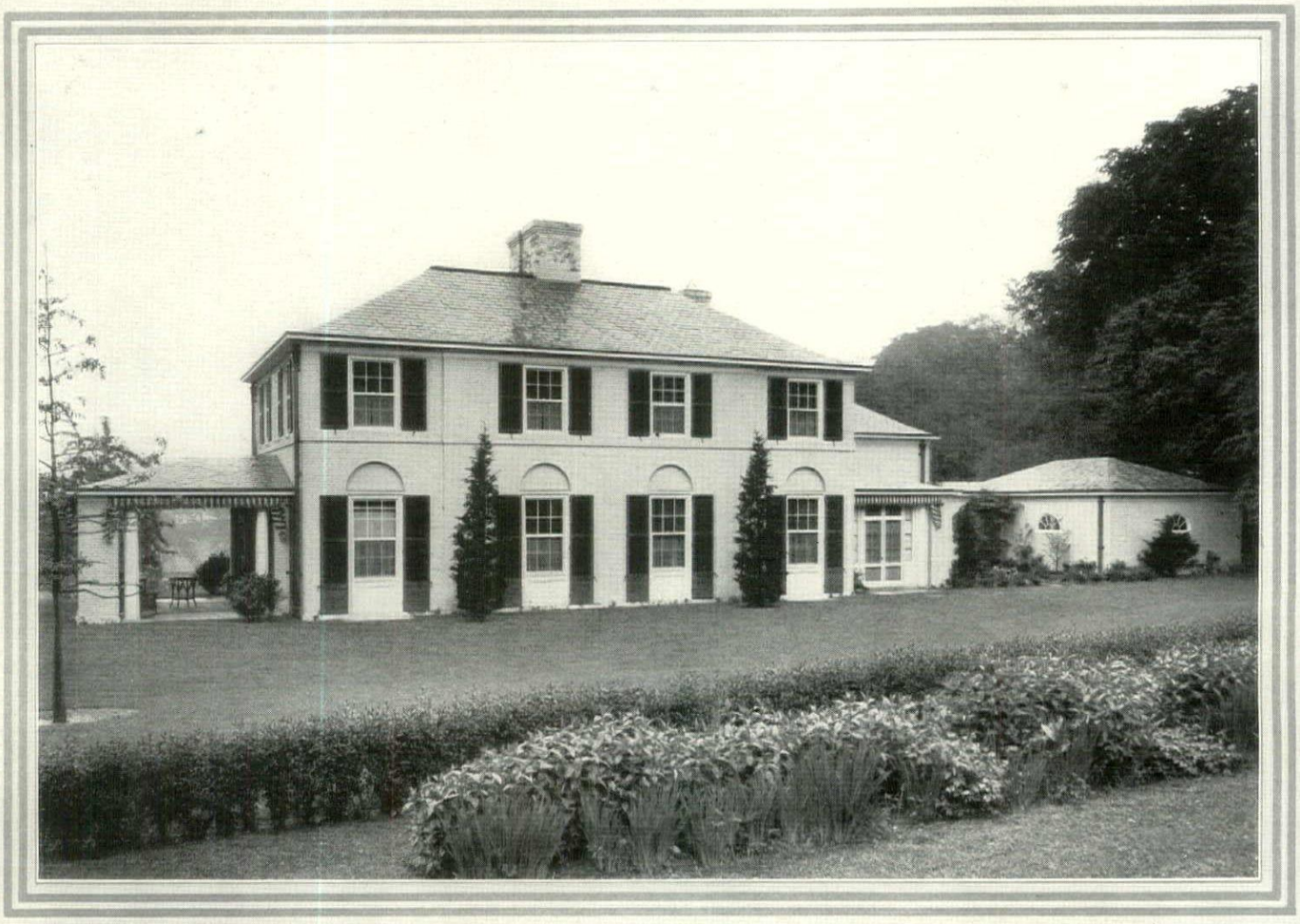
Wallace

Lancaster, Pennsylvania, on part of the ate "Wheatland", ce owned by President Buchanan, is the me of Mr. Henng W. Prentis, Jr. ederick Houston, chitect. In defer- ce to the estate's dition, this house flects mature charm

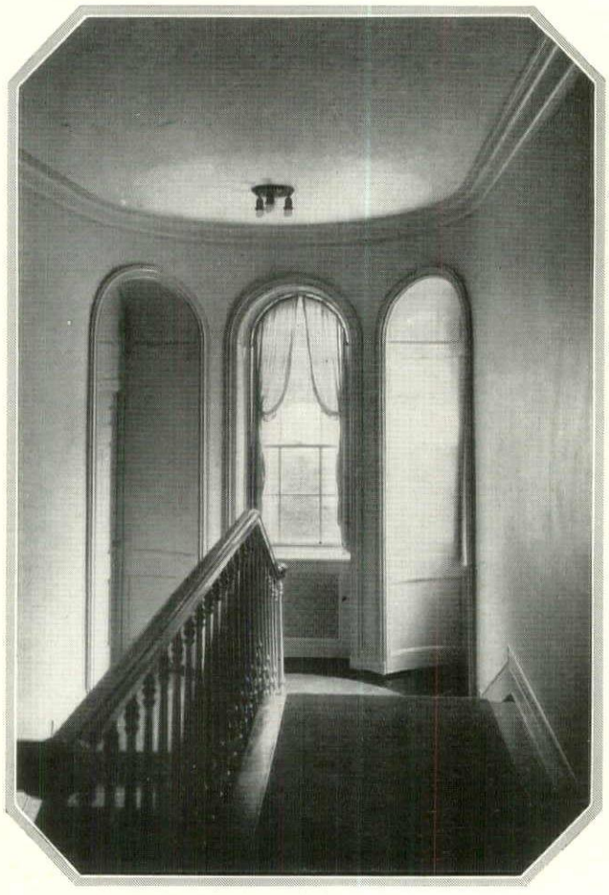


Particular attention was paid to the relation of first floor rooms so that entertaining would be comfortable and easy. In addition to the servants' rooms, the second floor contains three bedrooms and baths and a master's dressing room

ON LAND ONCE OWNED BY A PRESIDENT



Wallace



Broad lawns broken at intervals by simple shrub and tree plantings make a delightful site. At short distances from the house, majestic trees create an imposing background

(Left) From a stair landing the hall to the servants' rooms may be entered. (Right) Looking toward the vestibule from the entrance hall, the library door is at the right

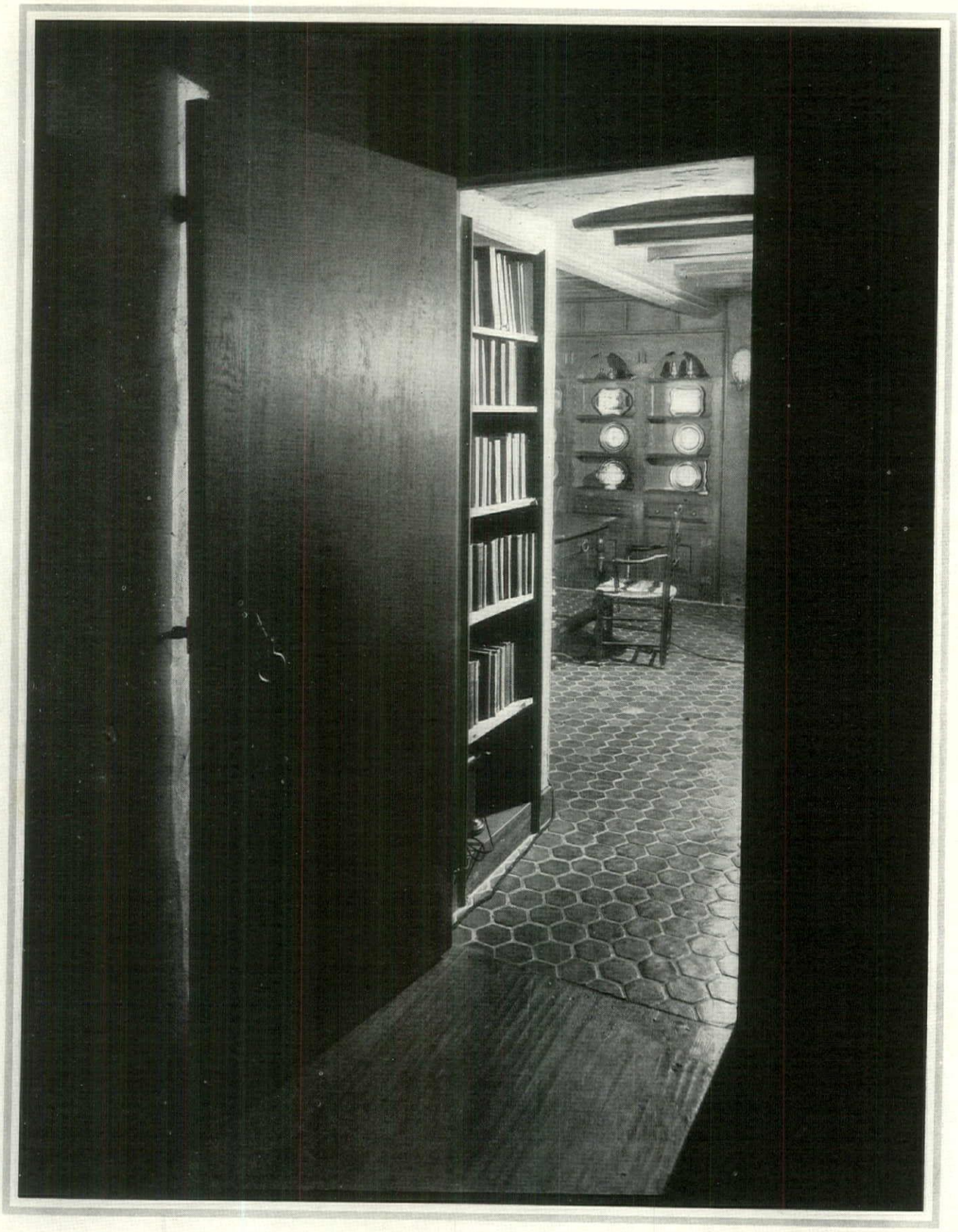
As linoleum floors were desired throughout the house, the architect was able to specify steel floor beams and concrete floors, thus making all the floors fireproof

Duryea

Wallace

Over the dining room fireplace is a bull's eye mirror in an attractively ornamented frame. At one side is a cupboard and at the other side is the doorway to the living room. Frederick Houston was the architect of this house

The dining room is simply furnished in a manner reminiscent of the early days of the 19th Century. Floor linoleum was chosen in marbleized squares with borders and bands in black and the darker colors



Gillies

INSIDE A FRENCH PROVINCIAL HOUSE

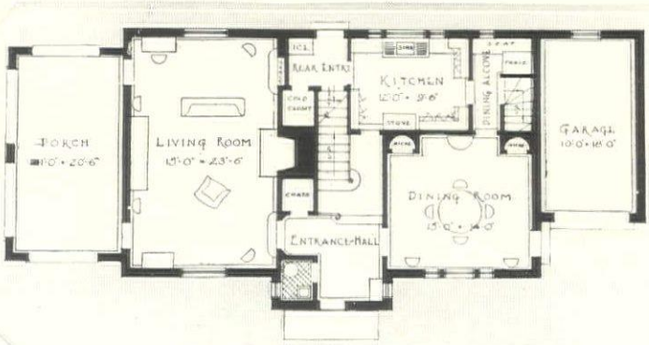
Hexagonal tile, convenient bookshelves, a door of unadorned wood, a floor of rough scraped planks, a decorative built-in dresser in the French provincial manner—such are some of the interesting elements in this glimpse of the home of E. C. Duble, at Forest Hills, L. I. The exterior views were shown in the October issue. Frank J. Forster was the architect

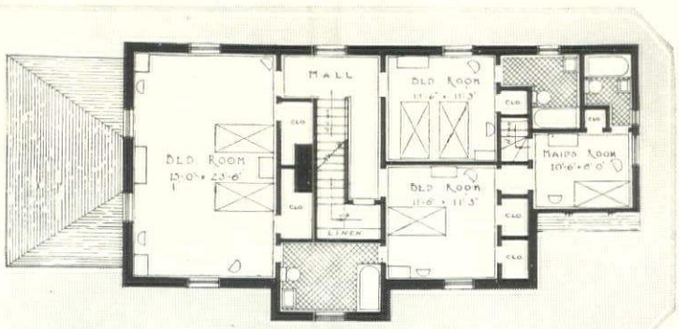
Frazee

ADAPTED FROM THE RURAL FRENCH HOUSES

Indicative of the French influence are the high, steeply pitched roofs. The eaves are located at about the mid-section of the second story. A picturesque feature is the conical hood over the entrance doorway

The walls are of hollow tile surfaced with stucco. Wood shingles cover the roof. This house is the residence of P. S. Kaufman located at Fleetwood, N. Y. Howard & Frenaye were its architects





Not for his houses but for his kind, gentle nature should Andrew Jackson Downing be remembered. Through architecture he strove to give to life a spirit of refinement

IN THE DAYS OF DOWNING

When Houses and Gardens Grew After Fashions Set By This Influential Architect and Horticulturist

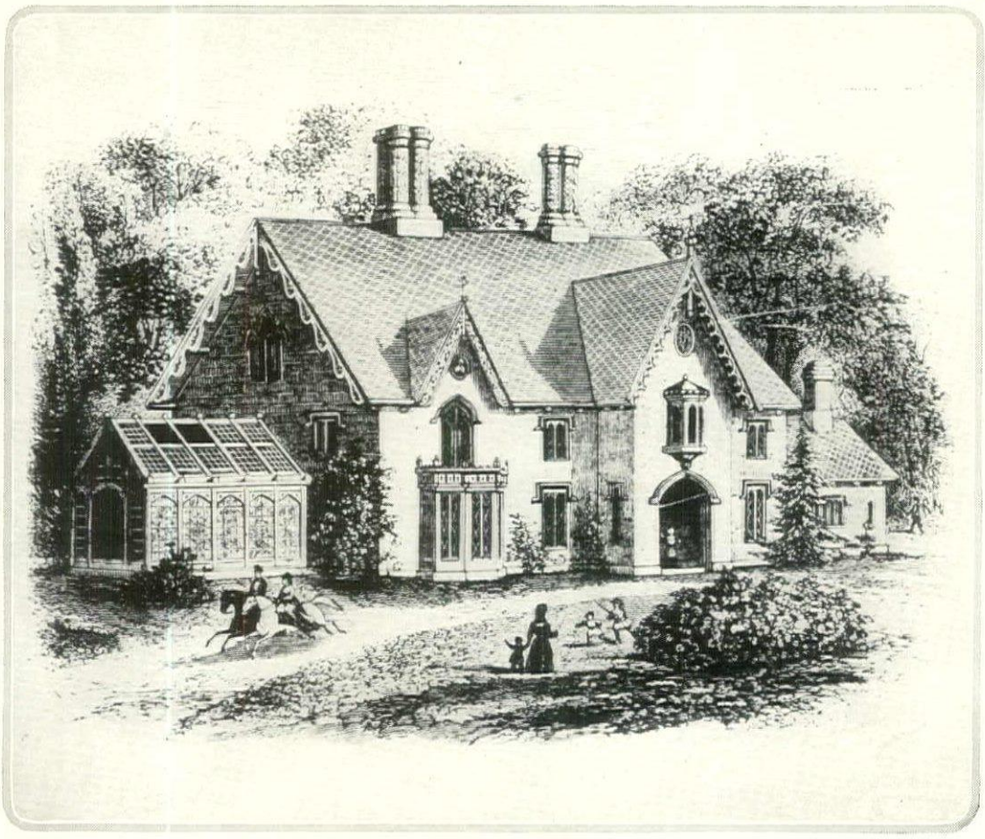
RICHARD H. PRATT

"A GENTLEMAN dressed in black, with a refined gentlemanly appearance and manner and a pair of the handsomest brown eyes I ever saw, approached me gently and mentioned my name in a remarkably melodious voice. It was Mr. Downing. . . ."

And the name he mentioned was Fraulein Frederika Bremer; to which you may be sure he did not add, even under his breath, gently, "maiden aunt of the human race", as Hawthorne had written right out. Instead, he pressed upon her an invitation to visit with Mrs. Downing and himself at his "villa" on the Hudson, whence he had come that morning especially to meet in the Astor House parlor this eminent Swedish authoress who had arrived the day before on the Great Western.

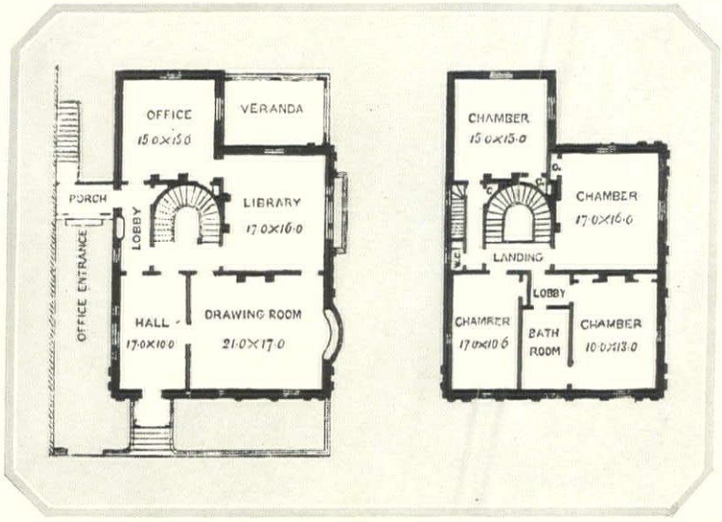
Soon they were steaming up the river, past the Palisades, over the spot off Yonkers where Downing was to die heroically two years later, and on to Newburgh. During the journey, the visiting writer, noting that "many of the houses (on the Eastern bank) were in the Gothic spirit, others like Grecian temples", asked herself, "and why not? The house ought to be a temple . . . ;" which was a typical observation from the sentimental Bremer. It was also quite typical of the attitude of the times.

That evening, in her bedroom, Frederika wrote in her journal that "Downing built



In the middle years of the last century residences of this general character were acclaimed by a misguided public as the utmost in splendor and design

From a series of house designs by Downing and Vaux the one above is selected as illustrating the typical architecture of the period



While Downing's houses had absolutely no esthetic or architectural merit they did exhibit a certain interesting quaintness of design

his house himself, planted all the trees and flowers around it, giving everything the stamp of a refined and earnest mind. All has been done with design, nothing by guess, nothing with formality. A certain darkness of tone," she went on to say, "prevails within the house; even the daylight is sombre, yet clear, or more properly speaking, pregnant with light—a sort of imprisoned sunshine, something warm and profound, like a reflection of the man's own brown eyes." She did seem rather in love with his looks, for once again, elsewhere, we find her writing of him as "a young man with dark eyes and dark hair, of a beautiful brown, and softly curling—in short, of quite a poetical appearance."

Her description agrees with the portrait that was made of him in 1850, the year of her visit. He was thirty-five at the time; yet for all his youth everybody knew A. J. Downing and admired his opinions upon what he was pleased to call "rural art." And, as a matter of fact, no one was then more widely consulted than he on country house architecture and landscape gardening, either through his personal practice or by means of his books. Examples of his work were to be seen in all sections of the East and his influence was visible in the design of villas and cottages, lawns and gardens from Washington to Boston. This influence was colored, of course, by Downing's own belief in the picturesque tradition, with regard both to the house and its grounds. That is to say, he took his cue from nature, carefully excluding from his designs in either case any trace of formality or any taint of Classicism.

He knew rather well how to get effects in his landscape work. In fact, from those who still find a certain amount of charm in the naturalesque arrangement of trees and shrubbery, his efforts in this phase of "rural art" still win applause. But the same cannot be said of his houses. Those country cottages, dating so definitely from days just prior to the Civil War, with their eaves and gables draped in scroll-sawn barge boards, with their battened walls, their chromatic gaiety, their aspect of sentimental rusticity, for all of which Downing was so largely responsible either by design or propaganda, seemed to be, as someone has already said, "a little more than scenery; a little less than solids."

To be sure, it was a poor time for architecture. Taste among architects as well as among the general public was as capricious as April weather. Fashions followed one another in swift succession. Everyone knew, for a moment at least, just what they liked; and whether it were a "Tuscan villa", a "Tudor mansion" or a "Gothic cottage", and with nothing but the haziest idea of what those things really were, they would defend their preference with arguments as windy and rhetorical as they were specious. Downing was aware of all this; in fact, he indulged in it himself; but he excused the state of affairs by calling it "experimental." He once wrote in his *Rural Essays* that, "We are in the midst of the experimental stage of architectural taste. With the passion for novelty, and the feeling of independence that belong to this country, our people seem determined to try everything. . . to go on building vigorously in the newest style they can find, determined to have something, if not better and more substantial than their neighbors, at least more extraordinary and uncommon."

His own taste in houses ran to an "elegant refinement" that was drenched externally in "Gothic" details. (The reader may remember having seen houses of that

(*Continued on page* 134)

The form of Weeping Willow known botanically as Salix sepulcralis is hardy as well as beautiful. It is supposed to be a hybrid between S. babylonica and S. alba. Only female trees of this variety are known

PENDULOUS TREES FOR OPEN SPACES

From Among These Drooping Forms May Be Made a Varied Selection of Sorts Suitable for Lawn or Waterside

ERNEST H. WILSON, V. M. H.

Keeper of the Arnold Arboretum

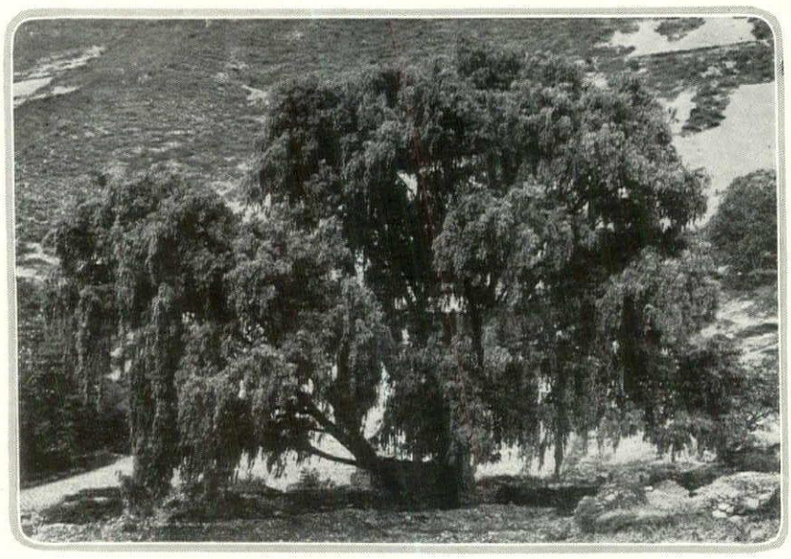
IN the November number of HOUSE & GARDEN we discoursed on trees of upright habit of growth. These naturally suggest trees of the opposite character, for the two types are complimentary and help to create harmonious landscapes. It seems fitting then to give some account of trees of pendulous or weeping habit. Such trees are largely the product of cultivation and must be used rather sparingly in our gardens or the effect is monotony rather than grace and elegance.

Weeping Willows are the trees of pendent habit with which the public is most familiar and these are ever seen to best advantage when associated with water. Viewed across a large pond or lake the effect of long, streaming, pendent branches, either in summer when clothed with foliage or in winter with their glistening bark and buds, is beautiful. Placid waters with lawn or bare ground behind enhance the effect. As a matter of fact, pendent trees must be associated with a smooth surface—a well-kept lawn for preference; failing this, bare rock or earth. In a meadow or park, where the grass is allowed to grow long, weeping trees lose not a little of their charm. They need the velvet pile of close-cropped green to show their beauty to best advantage.

Willows we have mentioned as best by water. On the lawn itself a Weeping Beech, Linden or Cherry standing sentinel-like is ever an arresting feature. Indeed, for the lawn there are no finer trees than these. Weeping trees also have peculiar value in association with buildings whose contours are angular and severe in the same manner as flat-crowned, rigid branched trees enhance the effect of dome-shaped or rounded architectural buildings. The weeping Camperdown Elm makes a delightful shady arbor, where tea may be served on a summer afternoon or where one may retire with a book. If planted for this purpose it should, of course, be not far removed from the house and on one side or in one corner of the lawn.

Weeping trees are an eccentric product of Mother Nature—freaks, if you will—but useful in garden planning when properly used. Some trees like certain Willows, the Weeping Cherry (*Prunus subhirtella pendula*) and the Weeping Linden (*Tilia petiolaris*) are natur-

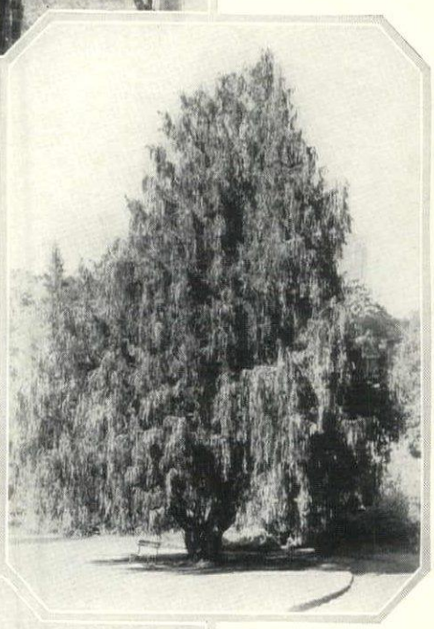
(*Continued on page* 140)



A perfect specimen of the Willow of Babylon. It is not entirely hardy in the North but lives long in a sufficiently mild climate

The most beautiful flowering tree with pendent branches is Prunus subhirtella pendula. This is a natural variety of a Cherry found in northeastern Asia and is well suited to American conditions

(Below) Agonis flexuosa deserves to be planted frequently in the parks and streets of California. Along its pendent branchlets are strung clusters of pure white, Myrtle-like flowers. It came first from Australia



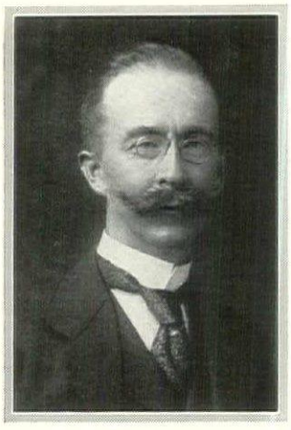
In the Weeping Douglas Fir with its long, drooping branchlets is found a handsome conifer for broad lawns. The fine specimen shown above is growing in the Arnold Arboretum

California and other warm States find the Weeping Cypress (C. funebris) a good ornamental tree of the pendent type that continues to be a cheery pyramid of green throughout the whole year

The GARDENER'S CALENDAR *for* DECEMBER

This Calendar of the gardener's labors is planned as a reminder for all his tasks in season. It is fitted to the Middle States, but should be available for the whole country if for every one hundred miles north or south there is made a difference of from five to seven days later or earlier in operations. The dates given are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Large and smoky red the sun's cold disk drops, Clipped by naked hills, on violet shaded snow; Eastward large and still lights up a bower of moonrise, Whence at her leisure steps the moon aglow.		*Nightlong on black print-branches our beech tree Gazes in this whiteness: nightlong could I. Here may life on death or death on life be painted. Let me clasp her soul to know she cannot die!* —GEORGE MEREDITH		1 Weathervanes, foot-scrapers and other outdoor ornaments of iron need to be protected against rust. Careful, thorough painting with a good metal paint will preserve them.	2 Most of the garden tools may be put away now for the winter. All metal parts should be thoroughly cleaned and coated with heavy oil to forestall corrosion and rust.	3 A wire hook will make it possible to clean out the old nests from the bird-houses. While doing this, it is a good idea to inspect the fastenings which hold the houses in place.
4 All flower and vegetable seeds which are being kept over winter, as well as Gladiolus bulblets, ought to be stored in tin boxes or otherwise protected from the inroads of mice.	5 Benches, tables and all other movable pieces of garden furniture had better be put under cover during the bad weather. Winter exposure to the elements would shorten their lives	6 It is a good idea to leave some dead leaves under the shrubbery to act as a natural winter mulch. They will help to stabilize the soil conditions and prevent injury by heaving.	7 A large and deep board frame with vertical sides and ends is the best sort of container for the compost material. It should have a slatted bottom so that water can escape readily.	8 Where perennial seedlings or other small plants are being carried through the winter in coldframes in a dormant condition the sash ought to be covered to shut out sunlight.	9 In the latitude of New York, and northward, unprotected Boxwood is not safely hardy in winter. Some sort of covering should be provided for the whole plant.	10 Wire or other adequate guards to protect the young fruit trees from the gnawing of hungry rabbits this winter had better be put in place before the first snowstorms come.
11 Heavy pruning of all sorts can be done now, as the trees are entirely dormant and therefore will not "bleed". Thick paint is the best protector to put on the cut surfaces.	12 The ideal soil for potted plants is porous and fibrous so that it will not become hard and more or less impervious to the roots. A mixture of compost and loam is best.	13 You can hardly make a mistake in destroying all cocoons found in the crevices of tree bark, in piles of old boards and other crannies. Many would hatch into harmful insects.	14 Raw ground intended for planting next spring may be limed advantageously in the late fall. The action of the chemical in these next few months will be beneficial.	15 When considering Oak leaves as prospective compost material it is well to remember that they rot away slowly and produce an acid soil. Lime will counteract the latter tendency.	16 When the ground has frozen hard, and not before, it is time to put on the winter mulches. Remember that the purpose of these coverings is to retain the frost, not exclude it.	17 Ivy and other foliage plants in the house will be benefited by having their leaves sponged off with slightly soapy water every ten days, followed by a rinsing with clear water.
18 Gladiolus bulbs and Dahlia tubers should not be subjected to high temperatures during their storage period lest they start growth. A temperature of 55° to 60° is correct.	19 Every winter should see a war of extermination upon the tent caterpillar eggs. Look for their brownish, collar-like clusters on the smaller twigs of Apple and Wild Cherry.	20 Now that outdoor garden work is about over it is interesting and helpful to go over the past season's notebook and, in the light of its record, to lay plan's for next year.	21 When pruning, have the saw teeth set "wide." This will result in a broader cut and lessen the tendency of the blade to bind—an important point in cutting green wood.	22 Keeping the indoor garden properly fed is simplified by the use of good concentrated plant foods. There are several reliable brands of these on the market in convenient form.	23 When mulching perennials with manure do not cover deeply the actual crowns of the plants. To neglect this precaution means running the risk of having the clumps rot.	24 A succession of blossoming bulbs in the house can be maintained by getting a fresh batch of them under way every ten days. Thus, there need be no gaps in the supply of flowers.
25 Lilies-of-the-Valley are easily brought to flower in the house if planted in bowls in specially prepared fiber. Get cold-storage "pips" or dormant plants from any good florist.	26 For the general run of house plants, the best temperatures are around 70° during the day and from 55° to 60° at night. Approximate these figures as closely as possible.	27 Broken branches ought to be removed from the trees immediately, especially if they are still partly attached at the point of breakage. Otherwise they may rip away good wood.	28 Heavy, clinging snow ought to be jarred loose from the evergreen boughs before it breaks them down. Neglect of this after a severe storm may mean some badly injured trees.	29 A good coat of paint is practical life insurance for the wooden parts of all garden implements. Furthermore, it may aid identification if the tools are borrowed by neighbors.	30 There is not much use trying to apply dormant sprays when the thermometer is below freezing or there is a heavy wind. There is time to wait for favorable weather.	31 No good garden on paper was ever planned without a lot of thought and some revisions, so why not start your new one now? It's only two or three months before early planting time!



ALFRED REHDER

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See page 116 for th addresses of shop

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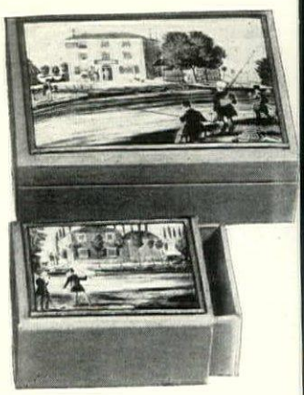
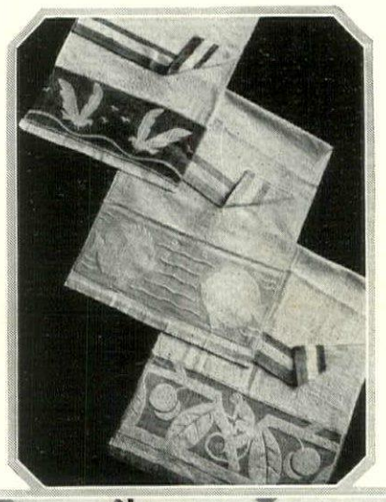
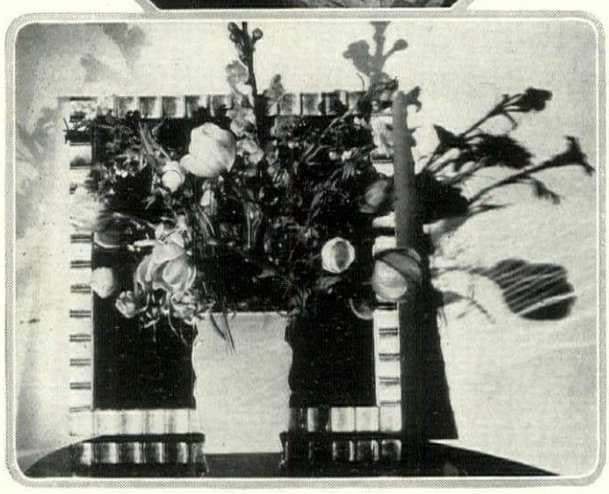


Above is a small Oxford dictionary bound in Morocco and marbleized side papers. Brick Row Book Shop

(Above) Cig ette and ma box set in lacq red ornamen with old fishi prints. Gre wich Box Sh



New bath tow with colored b ders patterned amusings gull, fish a jungle moti Lord & Tay



The modernistic molding framing the mirror above is covered in silver leaf. Macy. The unusual pottery bowl holding wax flowers is turquoise blue. Darnley

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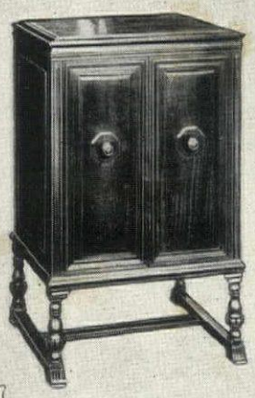

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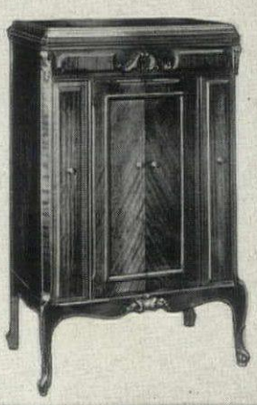

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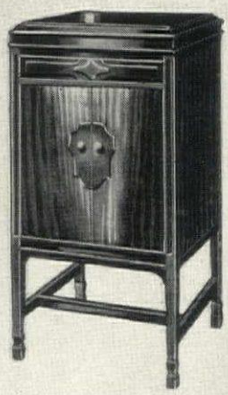

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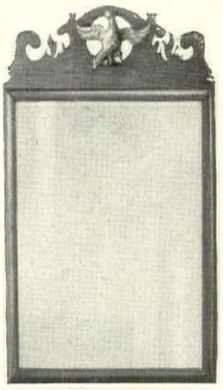

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Danersk designs are regularly produced in small quantities, but in the case of the three tables illustrated, we have made enough of them to enable us to offer them at special "good-will" prices—far below the normal value for such design, finish and workmanship. On display at our salesrooms.

Book Trough Table designed from an old hutch table—suitable for the end of a davenport. Special good-will price $25.00.

The Trestle-Gate Table, period 1690, Maple, with hand pegged joints. Copy of rare original. Special good-will price $25.00.

The Instep Table, of Maple, finished in the mellow tones of old meerschaum. Special good-will price $25.00.

A Brittany Chair, of Maple; beautifully made—hand joined—finest quality upholstery. This chair is significant of a large number of similar pieces available for gifts.

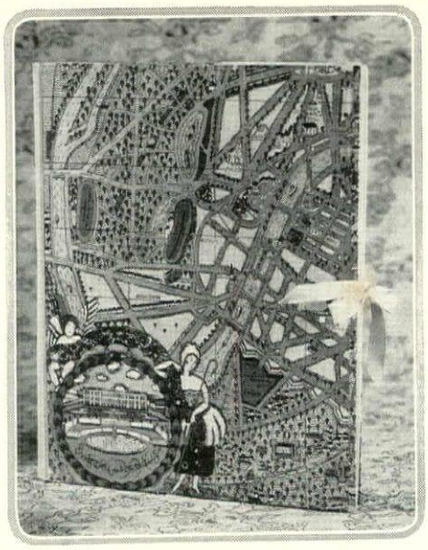
ERSKINE-DANFORTH CORPORATION

383 Madison Avenue, New York—at 46th Street—First Floor

Wholesale and Retail • Factories in New England

Chicago Salesrooms — 315 NORTH MICHIGAN AVENUE

Los Angeles Distributor — 2869 WEST SEVENTH STREET

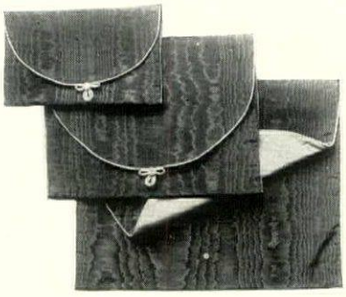


A desk portfolio is covered in a colorful map of Versailles and fitted with a blotter and stationary. Washington Square Book Shop

See page 1 for the dresses shops

FOR CHRISTMAS SHOPPER

Above is a tea set of sturdy silver plate in a charming Paul Revere design. Lord & Taylor

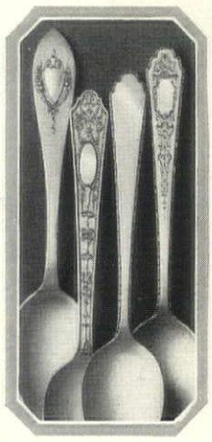


(Left) Trav ing bags cove in black mo and lined w peach taff Carlin Comfo

This interesting Queen Anne drop-leaf occasional table is 28 inches square open. Closed 14 inches. It may be had in walnut or satin-wood. Tiffany Studios

"Treasure" Solid Silver

STERLING 925/1000 FINE



ove—Other period designs in reasure" Silver: The Mount Ver-n, The Adam Style, The William d Mary Style and The Mary II.

ditional pieces to complete one's le service make the happiest of s. Here are a few suggestions:

SET OF SIX	E. Am. Engraved
u Spoons, Reg.	$12.50
ssert Forks	22.50
ssert Knives	21.00
nner Forks	28.50
nner Knives	23.50
uillon Spoons	14.50
tter Spreaders	15.00
ffee Spoons	6.50
ange Spoons	15.00
lad Forks	18.50
Cream Forks	15.00
SINGLE PIECES	
tter Knife	$5.50
ld Meat Fork	6.50
eam Ladle	5.25
avy Ladle	6.50
lad Spoon	9.00
lad Fork	9.00
gar Spoon	3.25
gar Tongs	3.75

ces vary slightly in the different pat-ns. Complete Price Lists of any pattern l be promptly sent at your request.

"Salad Forks! From Aunt Constance. Isn't she a dear?"

"Our TREASURE pattern, too. . . How did she know we needed them?"

"Well, of course, I did *apologize once rather pointedly for not having any. Then I let her admire our new* Early American *design and we talked about its* vogue, *you know. . . You don't suppose she thought I was* hinting, *do you?"*

Gifts in «Treasure»? Surely. A half dozen Bouillon Spoons. Or Oyster Forks. Or Orange Spoons. A Waffle Server. A Berry Bowl. A Sandwich Plate. . . There is infinite range of choice — and gifts at prices which fall blithely within any limits you may have set.

Silver in designs more charming and lovely than perhaps you have ever seen. And a *style* quality which has won marked favor for «Treasure» among people who have that innate something we call *taste.*

The vogue perhaps suggests the Early American design in «Treasure» as a happy selection. But many, many people will find the other «Treasure» patterns equally charming. . . And the STERLING mark on each piece implies a standard which is taken for granted by your friends—and by yourself.

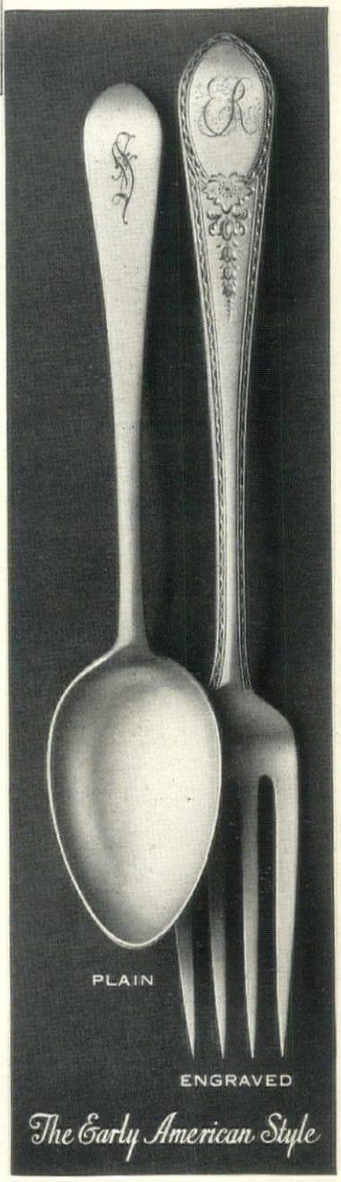
Your jeweler will be glad to show you any of these delightful patterns. All are offered in dinner hollow-ware and in a complete line of flat silver. The «Early American Style» comes plain or decorated in the manner of old-fashioned hand engraving. . . If you prefer, a descriptive booklet will be sent upon request.

ROGERS, LUNT & BOWLEN COMPANY

Silversmiths • Creators of Distinctive Tableware

50 SOUTH NORWOOD STREET • GREENFIELD, MASS.

Members of the Sterling Silversmiths Guild of America



SPODE WEDGWOOD MINTON LENOX

XMAS SUGGESTIONS
BY THE SCORE

THERE'S almost as much pleasure in selecting Christmas gifts as there is in giving them—when the selecting takes place at Plummer's. Practically everything worth while in beautiful china and glass is displayed here, continually offering suggestions that go a long way toward solving the Christmas problem. ~ At Plummer's you will find the leading makes of glass and china that often may be had from single pieces to complete services—earthenware and pottery in rare colors and shapes—and ever so many knick-knacks that help to fill the little nooks and corners. ~ Incidentally, the Lenox Pattern shown above is carried in open stock, dinner plates and tea cups and saucers each being marked at $35 per dozen. Mail orders are filled promptly.

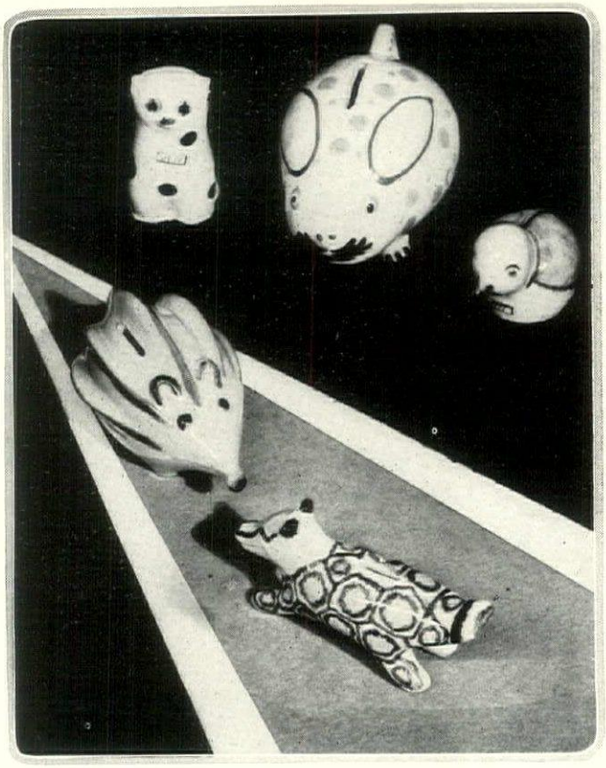
Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass

7 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN.
954 CHAPEL STREET

HARTFORD, CONN.
36 PRATT STREET

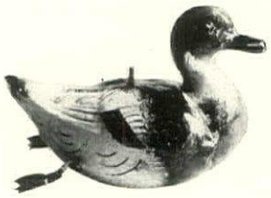
CAULDON ROYAL WORCESTER ROYAL DOULTON COALPORT



The very modern animals above, made of colorful pottery, are banks. The three in the upper row are from Frankl. Below are two from Rena Rosenthal

A PAGE OF PLAYTHING

See page 116 for the addresses of shops

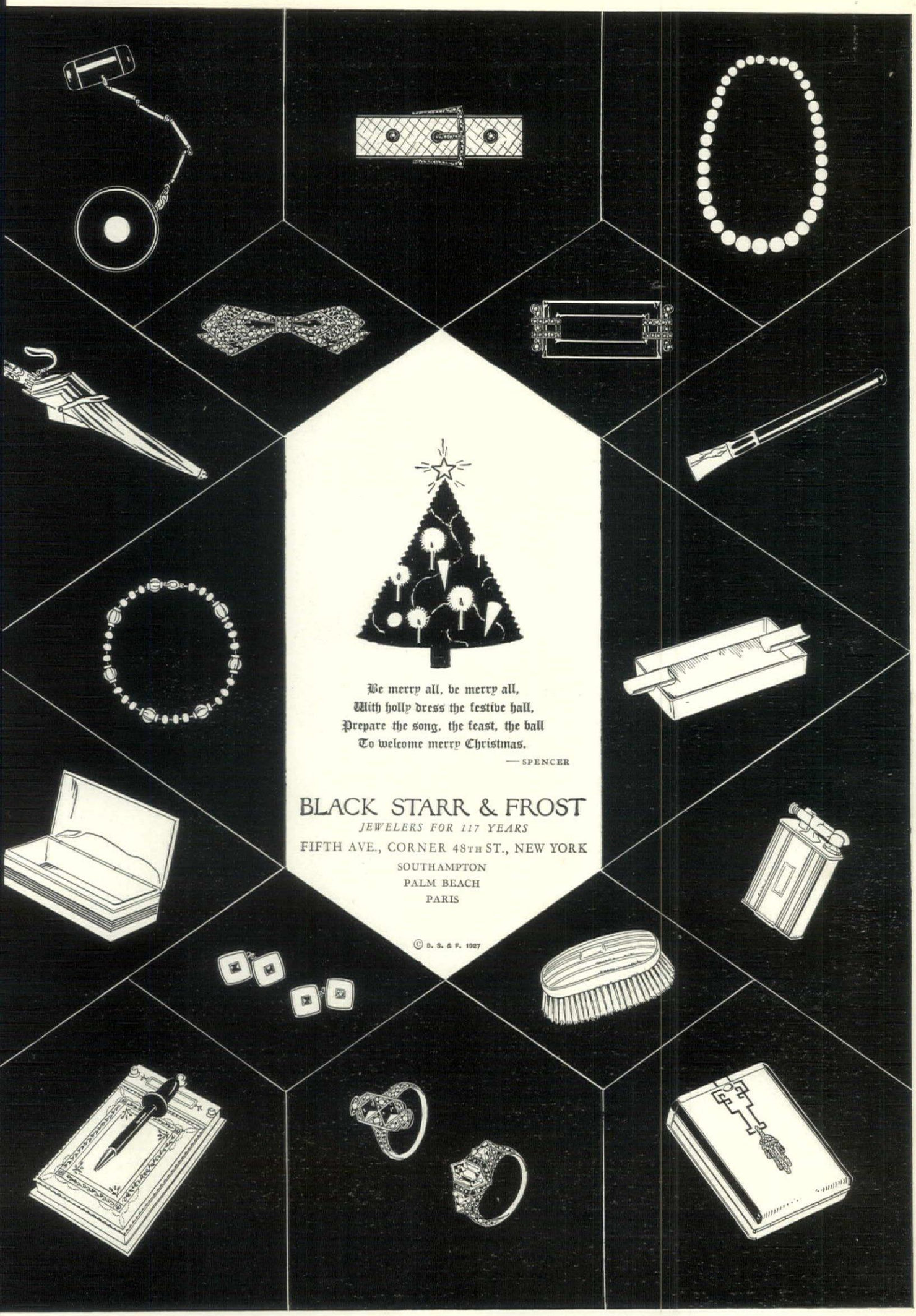


When wound up, the small duck shown above swims swiftly through the water. From Macy

This milk can is by no means as innocent as it appears. Note the picture of it below

The brown woolly bear above dances the Charleston in a most realistic manner. 12 inches tall. From Altman

To the strains of music, a white pussy rises from this metal can—all through the turn of a key. Schwarz


Be merry all, be merry all,
With holly dress the festive hall,
Prepare the song, the feast, the ball
To welcome merry Christmas.
— SPENCER
BLACK STARR & FROST
JEWELERS FOR 117 YEARS
FIFTH AVE., CORNER 48TH ST., NEW YORK
SOUTHAMPTON
PALM BEACH
PARIS
© B. S. & F. 1927

SPLITDORF RADIO RECEIVERS

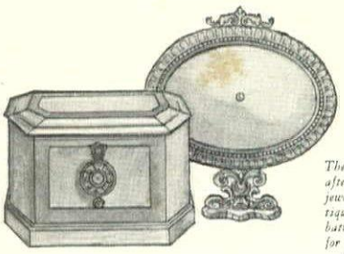
The CHARM of FINE FURNITUR

in instruments of superlative performance

Splitdorf has made a permanent contribution to radio in the American home—instruments, scientifically correct, built into authentic period furniture of surpassing beauty.

As a radio receiver they are all that the modern radio instrument can and should be—the famous Splitdorf single dial, six-tube receiver with four tuned circuits is your assurance of technical excellence.

But with this is the permanent charm of fine furniture—classic period models accurately reproduced in their full beauty of line and finish by master craftsmen. Rich, mellow and altogether enchanting in musical qualities, these new Splitdorf receivers, by their distincti beauty, add to the furnishings of your home unchanging appeal of design and artistry appr through centuries by connoisseurs.



The Abbey. Patterned after an Old World jewel case. Deep antique walnut. Price for battery operation $100; for all-electric operation $175. Tubes not included.

The Winthrop (below). An early American corner secretary. Radio receiver, writing desk and bookcase combined. Equipped with the new Splitdorf all-electric receiver operated completely from a light socket without batteries or eliminators. Price with built-in loud-speaker, but without tubes, $600.

Make your choice in radio an expression of appreciation of artistic value in decoration well as your judgment of musical excellence.

Twelve models priced from eight hun dollars to forty-five dollars. Prices apply east of the Rockies.

Cabinets designed under the personal direction of Mr. Noel S. Dunbar

SPLITDORF *Radio* CORPORATION

Splitdorf Radio SCIENTIFICALLY CORRECT

Subsidiary of Splitdorf-Bethlehem Electrical Compa

NEWARK, NEW JERSEY

THE new Cadillac comes to you clothed more regally than any motor car which has ever preceded it, either here or in Europe. This rare and exceptional beauty of body and interior embellishment alone is sufficient to compel the connoisseur to pause and gaze in admiration. But the exquisite appearance is only the beginning. The soul of the car, if such a term be permissible, is the far advanced development of the 90-degree V-type, 8-cylinder engine which literally gives wings to this massive, smooth riding car . . . .

More than 50 exclusive body styles by Fisher and Fisher-Fleetwood

CADILLAC

A Notable Product of General Motors

Mothers, Married Daughters, Accomplished Hostesses, Young Housekeepers, Aunts, Nieces, Cousins, Sisters

not to mention a few Fathers, several Sons, occasional Brothers, and a variety of Husbands, Uncles and Nephews will be honestly pleased to receive some Cannon towels, like these, this Christmas*

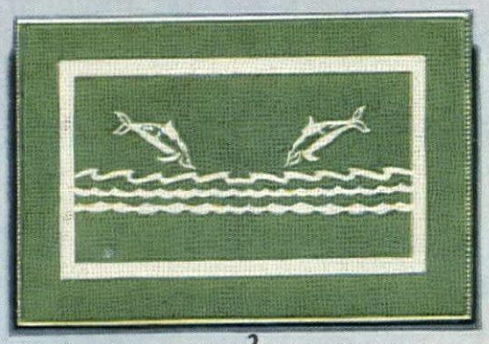
1. FLAMINGO *turkish towel, borders—pink, blue, gold, green, lavender. About* $1.50.

2. MARMOSET *turkish towel, borders—pink, blue, gold, green, lavender. About* $1.75.

3. DOLPHIN *bath mat, marine blue or green.* WHALE *bath mats—blue and green. About* $3.00.

1

2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4. STRIPED BORDER *turkish towel, pink, blue, gold, green. Heavy quality. About* $1.25.

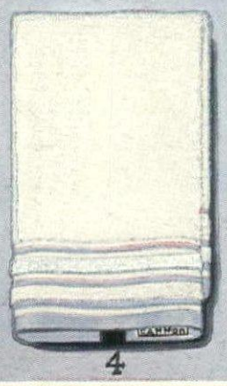
5. SAILING SHIP *huck towel, borders—pink, blue, gold, green. Price about* 25c.

6. SUNFISH *turkish towel. Borders in pink, blue, gold or green. Price about* $1.75.

7. SEA-GULL *turkish towel, borders—pink, blue, gold, lavender. Price about* $1.50.

8. ELEPHANT *huck towel, special for children, borders—pink, blue, gold, lavender. Price about* 35c.

9. LIGHTHOUSE *turkish towel. Borders come in choice of pink, blue, gold, green or lavender. Price about* $2.00.



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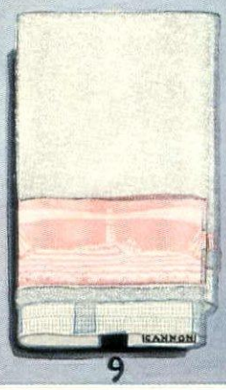
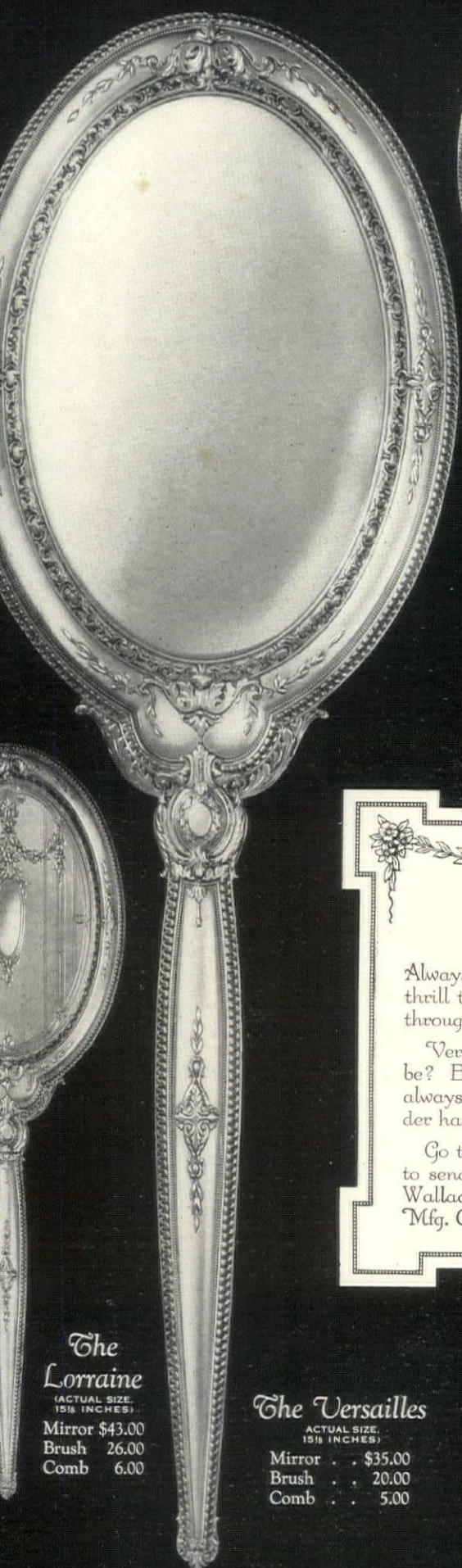


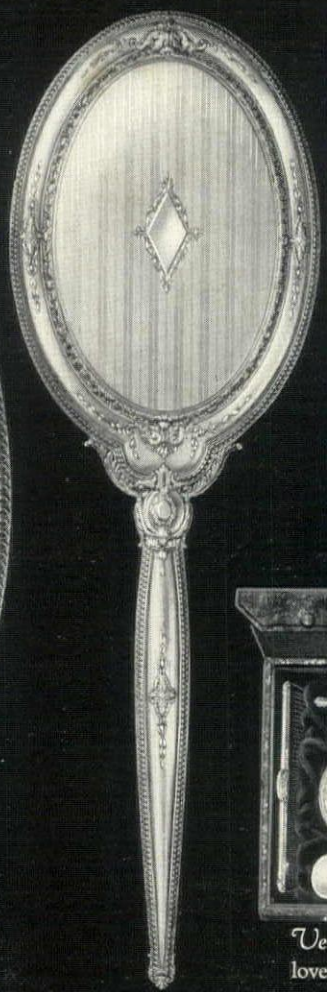
9

Absorb quickly
Wear well - Cost less

CANNON TOWELS

**Guaranteed absolutely color-fast. Sold in dry-goods and department stores everywhere.*

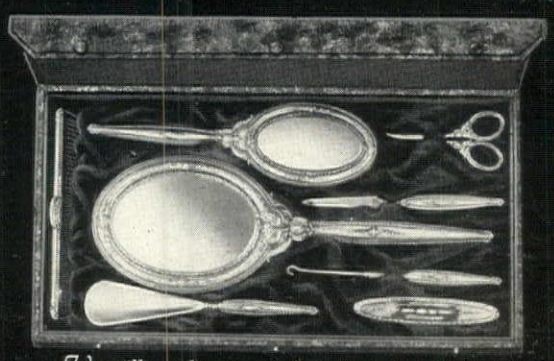




The La Valliere

(ACTUAL SIZE, 15⅛ INCHES)

Mirror . . $39.00
Brush . . 22.00
Comb . . 6.00



Versailles eight piece de luxe dresser set in the lovely golden Vanity case . . . . . the set $86.50

A gift of lasting beauty

Always the perfect gift—a sterling silver dresser set! A gift to thrill the feminine heart on Christmas morning—one to carry through the years a message of loving thoughtfulness.

Versailles, La Valliere or Lorraine—which design shall it be? Each one is exquisite with the artistry Wallace designers always give their creations. And each mirror has the long slender handle that women adore!

Go to your jeweler and see these lovely sets. We will be glad to send you engravings of these as well as many other lovely Wallace patterns upon request. Address R. Wallace & Sons Mfg. Co., 612 Wallace Park, Wallingford, Conn.

The Lorraine

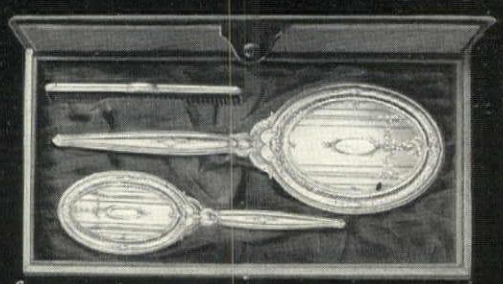
(ACTUAL SIZE, 15⅛ INCHES)

Mirror $43.00
Brush 26.00
Comb 6.00

The Versailles

ACTUAL SIZE, 15⅛ INCHES)

Mirror . . $35.00
Brush . . 20.00
Comb . . 5.00



Lorraine long-handle mirror, comb and brush in the beautiful black and red Spanish case . . . the set $82.50

WALLACE STERLING SILVER

FORTUNY OF VENICE. What visions of grace and beauty this name calls up to those who know his work.

For in color, in authenticity of design —even in their appearance of mellow age— Fortuny Fabrics rival the treasured museum pieces that are their inspiration.

If you aspire to authenticity as well as charm in decoration, you will find ample opportunity for self-gratification in the profusion of Fortuny designs and colorings. In fact, the eye alone can scarcely distinguish them from priceless Renaissance originals.

Long favored by the leading European decorators, Fortuny Fabrics are now imported into this country from Venice and may be obtained from decorators at prices which are surprisingly moderate. Ask your decorator to show you samples or to send you a copy of the booklet, "Fortuny of Venice", containing illustrations in color.

FORTUNY
of VENICE

ADDRESSES OF SH

ALL the gifts shown on pages 79 to 87 an 108, 110 and 112 may be obtained fron listed below, which unless otherwise noted, a in New York City. As we do not purchase a articles shown in the Christmas Gift por strongly urge readers to communicate with t an early date to ensure receiving the article

Abercrombie & Fitch Co., *Madison Avenue &*
B. Altman & Co., *Fifth Avenue & 34th Street*

Benello Bros., *584 Madison Avenue*
Brick Row Book Shop, Inc., *19 East 47th Str*

Can-Dle-Luxe Shop, *588 Madison Avenue*
Carlin Comforts, Inc., *528 Madison Avenue*
Chintz & Box Shop, Inc., *524 Madison Aven*

Darnley, Inc., *395 Madison Avenue*
Elsie de Wolfe, *677 Fifth Avenue*
A. L. Diament & Co., *101 Park Avenue*
Pierre Dutel, *139 East 57th Street*

Erskine Danforth Corp., *383 Madison Avenu*

Frankl Galleries, Inc., *4 East 48th Street*

Greenwich Box Shop, Inc., *Greenwich, Conn.*

Japan Paper Co., *109 East 31st Street*
Georg Jensen, *159 West 57th Street*
Jones & Erwin, *729 Madison Avenue*

Robert Locher, *153 East 38th Street*
Lord & Taylor, *Fifth Avenue & 38th Street*

R. H. Macy & Co., *Broadway & 34th Street*
Mayfair Playthings Store, *711 Fifth Aven*
Mayhew Shop, Ltd., *511 Madison Avenue*
Jas. McCutcheon & Co., *Fifth Avenue & 49*

The Poynton Shop, *170 East 51st Street*

Robertson & Deschamps, *415 Madison Avenu*
Rena Rosenthal, *520 Madison Avenue*

Saks & Co., *Fifth Avenue & 49th Street*
F. A. O. Schwarz, *303 Fifth Avenue*
W & J Sloane Co., *Fifth Avenue & 47th Stre*
Stratford-Avon Gift Shop, Inc., *8 West 47*

Tiffany Studios, *391 Madison Avenue*

John Wanamaker, *Broadway & 10th Street*
Washington Square Book Shop, *27 West 8th*
E. Weyhe, *794 Lexington Avenue*

Superior pearls and precious stones selected with the discrimination developed by four generations of experts. Thus are Caldwell patrons safeguarded and the pleasure of owning or giving Caldwell Jewelry enhanced.

The Bracelet
Diamonds and five cabochon emeralds

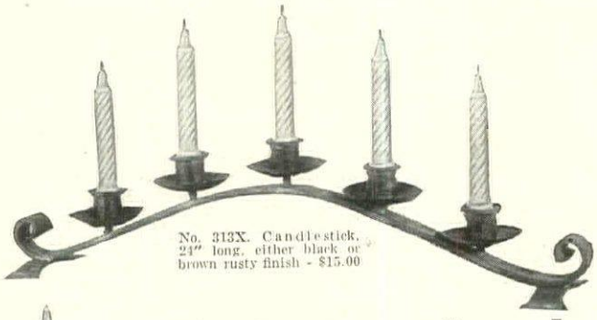
The Ring
A cabochon sapphire and diamonds

By

J. E. CALDWELL & CO.

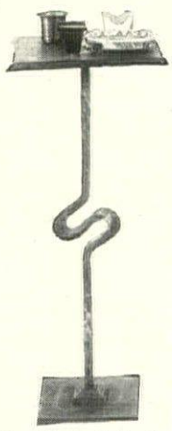
Philadelphia

FLORENTINE CRAFTSMEN



No. 313X. Candlestick, 24" long, either black or brown rusty finish - $15.00

Candlestick (No. 312) twelve inches high—antique brown with touch of gold . . $3.25



No. 87. Smoker's stand with beautiful faience ash tray, 24" high, black or old steel finish . . $14.50

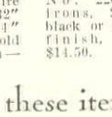
No. 159. Mail box in black iron, 8 inches wide, $7.50—without magazine holder one dollar less.

No. 2169. Bird cage or flower basket. Wall bracket 16" long—$4.50.

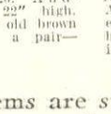
This delightful hand wrought swinging basket (No. 2157) projects ten inches from the wall. The flower container is of rare Italian pottery. Only $7.50.

No. 619X. Candle wall bracket to hold one-inch candle, 12" high over all—$4.50.

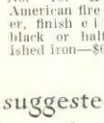
No. TS226. Fire tool set, stand 32" high, tools 24" high, black or old brown finish—$15.00.



No. 226. Andirons, 22" high, black or old brown finish, a pair—$14.50.



No. 10. Early American fire lighter, finish either black or half polished iron—$6.50.



No. 907. Log holder, 12" wide, 20" long, black or old brown finish—$8.50.

Any of these items are suggested as Christmas gifts—your orders will receive prompt attention and delivery will be made when requested.

THE FLORENTINE CRAFTSMEN

Masters of the Metal Arts

45 East 22nd Street, New York City

Name.....

Address.....

WHEN EXPERTS GO ASTRAY

(*Continued from page* 93)

continent since it commemorates: "The capitulation of La Rochelle, the fortified port of Europe, which makes a decisive victory for the Catholic party over the remains of the Huguenot faction."

Thus for this learned gentleman Richelieu in 1628 raises the tricolor flag, which the Revolution will but invent and hoist some hundred and sixty years later!

How is it that such errors occur? Nothing is simpler nor more common. They usually happen because the person who has specialized in one of the periods or branches of the Arts is, nine times out of ten, totally ignorant of anything outside that period or that particular branch. He may be very erudite in matters concerning embossed gold and silver pieces; he may even be unequalled in that line; he may know all the marks of all the *ateliers*, the genealogies of the gold and silversmiths of the 15th and 16th Centuries, the hall-marks peculiar to certain cities, but outside of that everything is guess-work. What happened during the 17th and 18th Centuries doesn't interest him, is not his affair. He takes a starting point in the regions of his cognizance, draws every possible conclusion from these, and then goes ahead. If, unluckily, the point of departure is erroneous, his deductions will carry him far into the dominions of the absurd.

Quite recently this danger of presumption was revealed by an adventure which had a joyous echo in the world of modern artists. This time the hero was the illustrious Professor B., prince of German archaeologists.

He had found, in the possession of a wealthy collector, and purchased for the museum at Berlin, a bronze plaquette representing the Doge Ferrari. Proud of his discovery he began to noise his good fortune abroad, and soon artistic circles rang with stories of this unique treasure. He published a pamphlet on the subject, showing by seemingly intelligent arguments that this *chef d'oeuvre* was by Donatello, that the celebrated sculptor had executed the work at Padona, and not elsewhere, that it dated between 1443 and 1453, not later.

FALSE PROOFS

To the chronological proofs he added material evidence drawn from the quality of the patine; its chemical composition, which is a secret unrevealed; the technique, which indicates that the work is by a sculptor and not an enameler; the decoration of the background, ornamented by tiny circles inscribed in rectangles, etc., etc. In brief, the reputation of the marvel was trumpeted so blatantly, it was proclaimed so loudly that the glory of Donatello would be enhanced by it, it was reproduced in so many art reviews, that its likeness became known all over Europe. Eventually a photograph of it fell beneath the gaze of its author, Signor Oreste Licudis, who is an Italian sculptor of modern times and very much alive. Signor Licudis wrote a letter to the celebrated Professor B., an open letter in which he thanked that gentleman for calling him an "incomparabl master," but in which he claimed th paternity of his work, exhibited b him three years previous.

Another time it was the Museum o Hamburg which gloried in the fa of having discovered a magnificen *champ-levé* enamel reliquary, execu ted at Limoges about the middle o the 13th Century. Dithyrambic notic accompanied the photographs of th treasure that were sent me. These pe mitted me to recognize in this pa ticular St. Valery an incontestab fraud, manufactured in Barcelon and of which I happened to kno three replicas: one was brought me and offered for sale in Paris, a other in London and a third in Vienn

I thought it my duty to write m colleague at Hamburg, to warn hi of the error and to put him on gua against whoever had duped him. said I would gladly furnish him wi enough proofs of my statements enable him to annul his purchas That infallible gentleman preferr keeping silence and his false reliqua to compromising his authority in t slightest degree. And I am sure he h never forgiven me for having warn him against a trap which he had n been able to discover for himself.

A MODERN ANTIQUE

The errors of the erudite who ha concentrated too deeply on one certa branch to the detriment of all othe are not monopolized by Germ learned men. Blunders of this kind a constantly being committed in Fran and in Italy, and along this same li we have nothing to envy our neig bors. It is not difficult to recall how 1903 all the sage archaeologists of t Institute were hoodwinked in t affair of the famous Saftaphar tiara, found, it was said, in the exc vations at Olbia, and which in real was a recent work of a clever e graver at Odessa. The Institute h its ground as to the authenticity the piece and admired it with genui enthusiasm and perfect confidence its own judgment. Specialists in e bossed work were none the less gen ous in their praise, declaring th since Benvenuto Cellini no one w capable of producing so perfect specimen. And yet, what could th do but admit their mistake when t man from Odessa made his appeara on the scene, produced his origi sketches and photographs of the pi prior to the hammer dents that h prematurely aged it. When shut a cell alone with his hammer and sheets of gold, he quickly executed fragment similar in every detail the decoration which had so tak the world of learning by storm. A that is how it happened that today famous tiara of Saftapharnès, K of Scythia, is modestly exhibi among specimens of modern art.

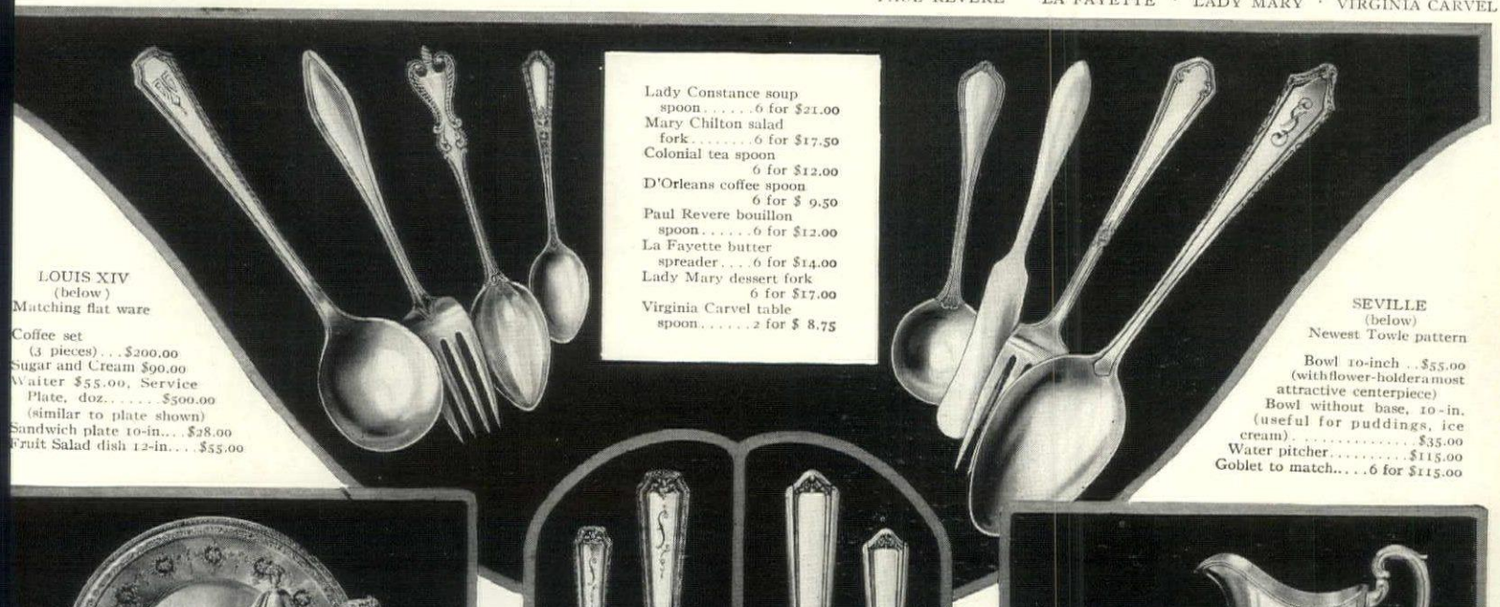
Beside it might also be exhibited number of other marvels, now possessed of their glory. In ti gone by they have been shown in glass cases of big museums; peo have gone into ecstacies over the and then, dethroned, they have b

(*Continued on page* 120)

ATCH YOUR STERLING SILVER WITH *MORE* STERLING

. . . *choose from these lovely* TOWLE *pieces this Christmas* . . .

DY CONSTANCE · MARY CHILTON · COLONIAL · D'ORLEANS · PAUL REVERE · LA FAYETTE · LADY MARY · VIRGINIA CARVEL



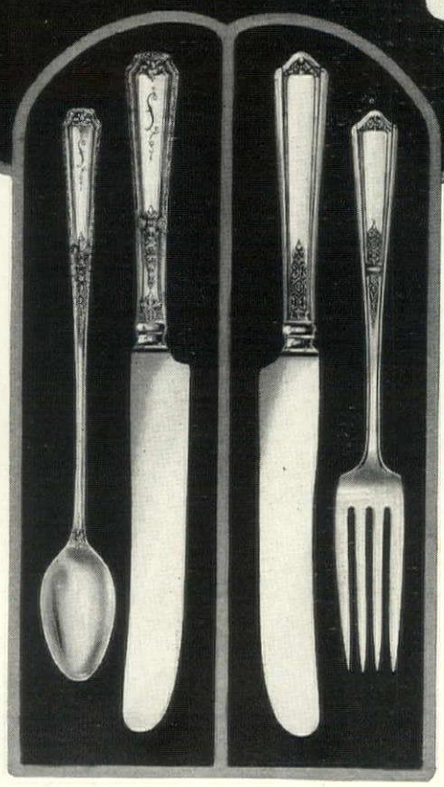
LOUIS XIV
(below)
Matching flat ware

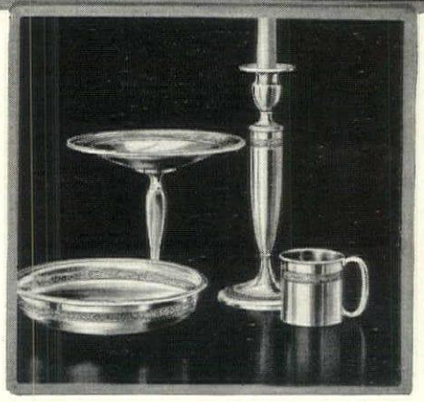
Coffee set
(3 pieces) . . . $200.00
Sugar and Cream $90.00
Waiter $55.00, Service
Plate, doz. $500.00
(similar to plate shown)
Sandwich plate 10-in. . . . $28.00
Fruit Salad dish 12-in. . . . $55.00

Lady Constance soup
spoon . . . . . 6 for $21.00
Mary Chilton salad
fork . . . . . 6 for $17.50
Colonial tea spoon
6 for $12.00
D'Orleans coffee spoon
6 for $ 9.50
Paul Revere bouillon
spoon . . . . . 6 for $12.00
La Fayette butter
spreader . . . . 6 for $14.00
Lady Mary dessert fork
6 for $17.00
Virginia Carvel table
spoon . . . . . 2 for $ 8.75

SEVILLE
(below)
Newest Towle pattern

Bowl 10-inch . . $55.00
(with flower-holder a most
attractive centerpiece)
Bowl without base, 10-in.
(useful for puddings, ice
cream) $35.00
Water pitcher $115.00
Goblet to match . . . . 6 for $115.00





OLD COLONIAL PATTERN—TOWLE

Dishes similar to one in background—
for fruit salad, pudding, ice cream —
10-in., $30.00, 12-in., $50.00
for sandwiches, cakes, baked potatoes—
9-in., $20.00, 10-in., $25.00
Compote for bonbons and cakes $30.00
Candelabrum $50.00

LOUIS XIV
Knife, dessert size
6 for $21.00
Iced tea spoon
6 for $17.00

SEVILLE
Knife, dessert size
6 for $21.00
Fork, dessert size
6 for $19.50

VIRGINIA CARVEL PATTERN—TOWLE

Bowl for vegetables, salads, desserts.
8-in. $20.00, 9-in. $25.00, 10-in. . $28.00
Decorative Compote for tea cakes, candies,
etc. $28.00
Candlestick, per pair $65.00
Child's cup $7.50, $8.50, $10.00

The Towle Silversmiths
NEWBURYPORT, MASSACHUSETTS
Member Sterling Silversmiths' Guild of America

VIRGINIA CARVEL · D'ORLEANS · SEVILLE · OLD COLONIAL · LOUIS XIV · MARY CHILTON · LA FAYETTE

Start your service this Christmas with a Towle coffee or tea pot—sugar and cream—or a three-piece set

CHARM PATTERN

"Look at the *beautiful* China Jack's giving me *the* Haviland I've always wanted!

"I INSISTED on choosing my own pattern ahead of time. Deauville shape; ivory border background; the darlingest yellow roses in quaint blue-and-gold urns inside a circle of blue leaves; just a hint of lattice-work in the centre; double trimming with coin gold. Isn't it a love?"

Haviland, France—the mark of fine taste in fine china—is also the mark of fine taste in gifts. The four decorations here shown on the fashionable Ivory are typical of Haviland distinction in design and coloring. Loveliness to revel in—and a pleasing range of price as well as pattern. Insist on the genuine, marked in green, under the glaze, "Haviland, France."

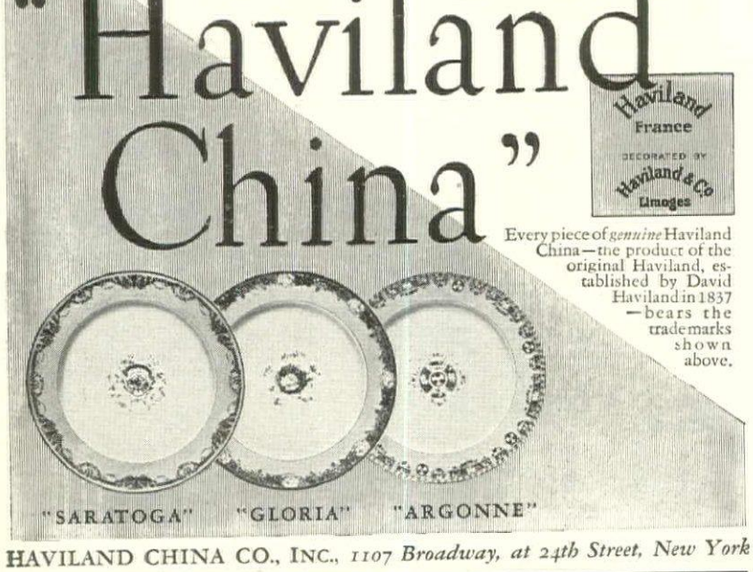
These are only a few of many designs in which Haviland China is made. A wide variety of open stock patterns at all prices is obtainable from your dealer so that you can easily get replacements or add to your set as you may desire.

SEND NOW for the *free* illustrations showing in full colors the wide range of these exquisite Haviland China designs together with a list of the nearest dealers. Ask for Group HB.

Genuine "Haviland China"

Haviland France DECORATED BY Haviland & Co Limoges

Every piece of *genuine* Haviland China—the product of the original Haviland, established by David Haviland in 1837—bears the trademarks shown above.



"SARATOGA" "GLORIA" "ARGONNE"

HAVILAND CHINA CO., INC., *1107 Broadway, at 24th Street, New York*

WHEN EXPERTS GO ASTRA

(*Continued from page* 118)

retired from public gaze and relegated to the attics or the reserve rooms.

Among those that I happen to recall was an immense grandfather's clock in solid ebony, ornamented with motifs in iron *repoussé*, bearing an illustrious signature with a date, "Androuet Ducereau, 1550." Unfortunately for the faker he very foolishly copied the motifs of decoration from a work dating about 1630, thus slightly confusing the reign of Henri II with that of Louis XIII, and thereby crediting a great artist with a work which could only have been executed by his grandson. Despite this anomaly, however, an archaeologist, well versed in other lines, purchased the piece for a public museum. It is still to be found there, by the way, but in the mortuary chamber where fakes are relegated to serve as a warning to professors of art, and at the same time to teach them prudence and modesty.

Another of my colleagues, curator of an import museum, one day brought me a very curious object which it was his intention to acquire. It was a small silver trinket in the shape of an olive, which opened with a hinge at the base of the ovoid. The interior, when exposed, divided itself up into tiny compartments.

"A 13th Century reliquary" said he, and in truth the surface of the pretty bauble was covered with a pious inscription of the period. "Be careful," I warned him. "There are chances of its being false. For it seems to be an instrument of the Hebrew Cult, destined to receive ritual perfumes. The object in hand is of Dutch handiwork made during the 17th Century, and stupidly ornamented by its maker with an inscription dating from the 13th."

Was it not again one of those same important gentlemen who sought to render me an infinite service by trying to get me to purchase, for the Cluny Museum, two medallions of filet lace representing the figures of Hector and Andromache? And these wonderful Renaissance bits had just come off the frame of a very patient old maiden lady who made no secret of having worked months and months on them; who was so proud of the feat that her signature figured at the bottom of the medallions.

AN EARLY WATCH

If ever you have occasion to visit the *foyer des artistes* at the *Comédie Française* you will see there the watch which belonged to Molière. On its case it bears the inscription, which proves its origin, engraved intaglio, *Crepy à J. B. Molière*. This superb time-piece was left to the *Comédie Française* by Constant Coquelin, who for over twenty years cherished it with almost sacredotal love and handled it with reverent and trembling fingers. One must have known this enthusiastic, generous-hearted artist very intimately to fully appreciate the veritable cult with which he surrounded the relic. He was always so ardent to believe, so little prone to suspect.

But pray do not ever open the watch! If you do, you will plainly see that it moves on a spiral spring; and thereby hangs a tale, for the spi spring is the invention of a famo Dutch astronomer called Huyghe and a memorable one indeed, beca only since it came into being has m kind possessed an instrument of p cision which marks the short durati of his days on earth.

Now the first watch constructed this model was executed for H ghens, and under his own supervisi by his compatriot, a clockmaker cal Isaac Thuret, in 1675. At that d Molière had already been dead t years. Therefore the dedicatory scription is a fraud. Not only the author of *Le Misanthrope* ne cast his gaze upon its face, but ne did his fingers fondle the handso case. Nor yet at any moment of existence might he have contempla a similar object. None had in th years been invented.

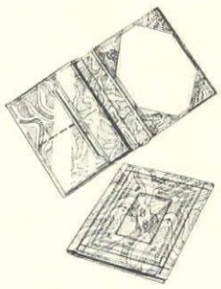
A NAÏVE FAKE

To console itself, the *Com Française* possesses a second wa and this one too bears the name Molière graven upon it: but this t the fake is even more naïve, for model in question very visibly d from the beginning of the 18th C tury. This second timepiece was th fore manufactured some thirty y after our great comic author passed away.

It is quite true that the home French Comedy possesses a third r —Molière's jaw bone! It is a fr ment of the inferior maxillary, hibited in a special showcase, deposited there by the Cluny Muse which allowed the precious objec leave its confines without the sligh regret. For it happens to come f a collection formed by Professo C., Member of the Institute an most eminent and respectable per but one who was haunted by gentle mania of attributing an il trious origin to all the bibelots possessed. He loved them so well, believed in them so loyally, tha save them from the auction r after his demise he bequeathed t to the Musée de Cluny. I have amined them all in detail and i my duty to state that not one reasonably be attributed to the or lent it by that excellent old man. T prove unanimously that his inven genius was most fertile so soo there was question of attaching an ject to the memory of a great ma a famous event. Everyone knows Molière's last resting place is a r tery; there is hesitation between se al hypotheses, but none of the certified by a written document any description. But what ma that? In one of the cemeteries w Molière might have been buried, Academician J. C. once found fragment of a human jaw. He mediately cleaned it, baptised it, it under glass, knelt down in f of it, and until he breathed last breath firmly believed that bit of bone was a relic of great genius who was an hono humanity.

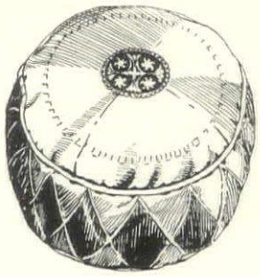
And he believed it so thorou that he finished by convincing al everyone!

The Little Shop within a Shop that holds such charming gifts



Morocco, land of gorgeous leathers, sent this desk portfolio, leather inside and out, and beautifully hand tooled. It has three pockets for stationery. 9½" x 11½" when closed. $10.

What a lovely gift a lamp is! This one of Italian pottery is harmoniously shaded with glow-lined shiki silk. In antique cerulean blue, mottled ochre, mauve and Pompeian green. 19" high. Complete for $22.50.

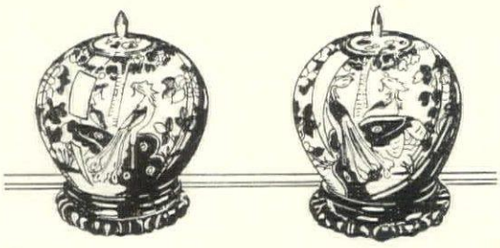


Floor cushion of colored leathers stitched together and centered with an embroidered medallion. No two of these cushions are alike. Only $25 though imported from Casablanca. 10" high — 20" diameter.

The Alcove Shop *of* FLINT & HORNER

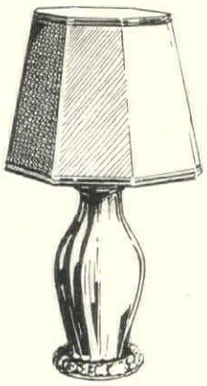
THE cupboards and cabinets—the shelves and tables—of this quaint little shop are crammed with good suggestions for your Christmas list. Naive wares from obscure lands—sophistications from Vienna and Paris—leather from Italy and pottery from Spain. Things in crystal and silver—things in porcelain and bronze—all of them beautiful, all of them serviceable and all of them sensibly and reasonably priced.

FLINT & HORNER CO., Inc.
66 West 47th Street, New York City

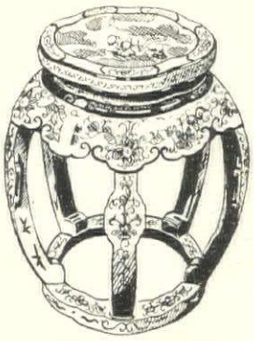


From China came these fat and flowered ginger jars with interesting carved teak bases. They measure 10" high and 8½" across. Every pair is individual. $24 a pair.

China used her ancient idols as models for these book ends. In Wenchow Jade and no two pairs are alike though all are excellent examples of patient Oriental artistry. $16 per pair.



Lemon, plum, tangerine, pomegranate — these are the colors in which you may select this lamp of Bavarian porcelain with tailored shade in colors that harmonize or contrast. 14" high. $10 complete.



Embossed traceries of curious Chinese figures and blossoms ornament this singularly graceful tabourette of Chinese lacquer in antique red or green. The height is a convenient 18". $18.

MULLINS

ENCLOSURES
$20
AND UP

SHIELDS
$7.50
AND UP

You needn't wait any longer to protect those draperies and walls

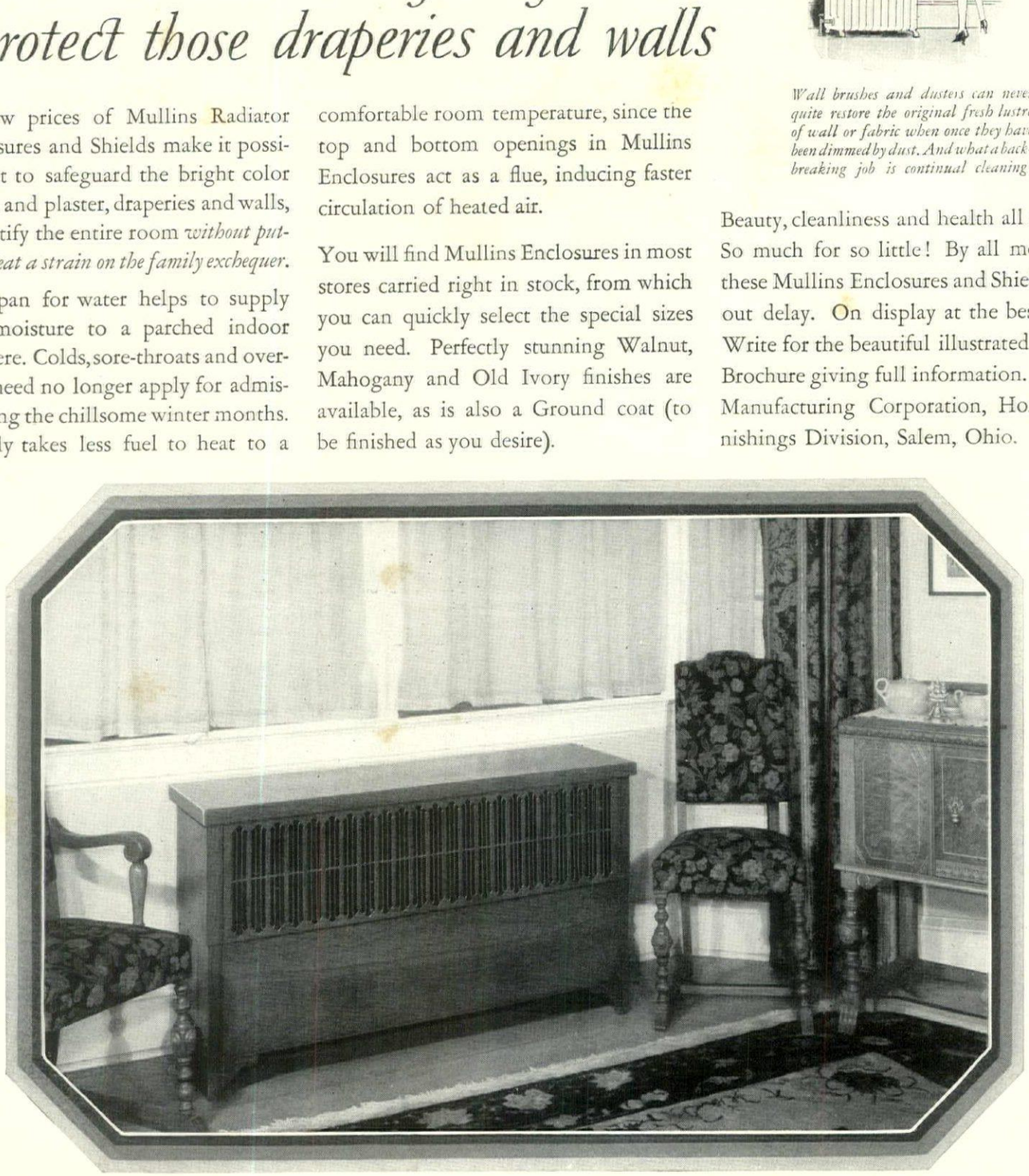
Wall brushes and dusters can never quite restore the original fresh lustre of wall or fabric when once they have been dimmed by dust. And what a back-breaking job is continual cleaning!

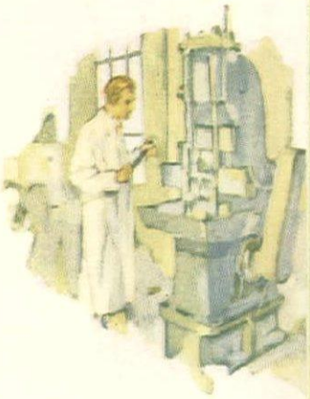
THE low prices of Mullins Radiator Enclosures and Shields make it possible at last to safeguard the bright color of fabrics and plaster, draperies and walls, and beautify the entire room *without putting too great a strain on the family exchequer.*

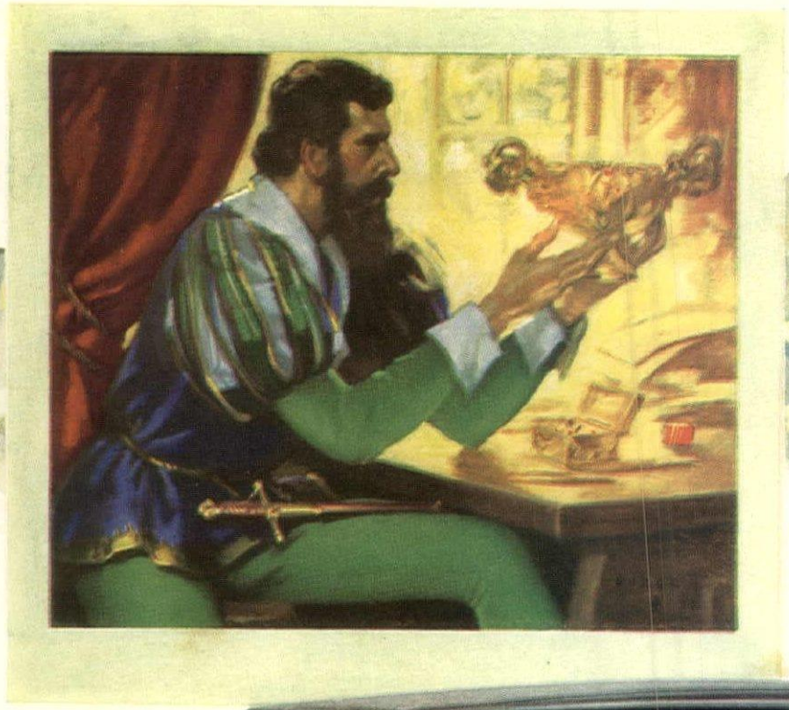
A large pan for water helps to supply needed moisture to a parched indoor atmosphere. Colds, sore-throats and overheating need no longer apply for admission during the chillsome winter months. It actually takes less fuel to heat to a comfortable room temperature, since the top and bottom openings in Mullins Enclosures act as a flue, inducing faster circulation of heated air.

You will find Mullins Enclosures in most stores carried right in stock, from which you can quickly select the special sizes you need. Perfectly stunning Walnut, Mahogany and Old Ivory finishes are available, as is also a Ground coat (to be finished as you desire).

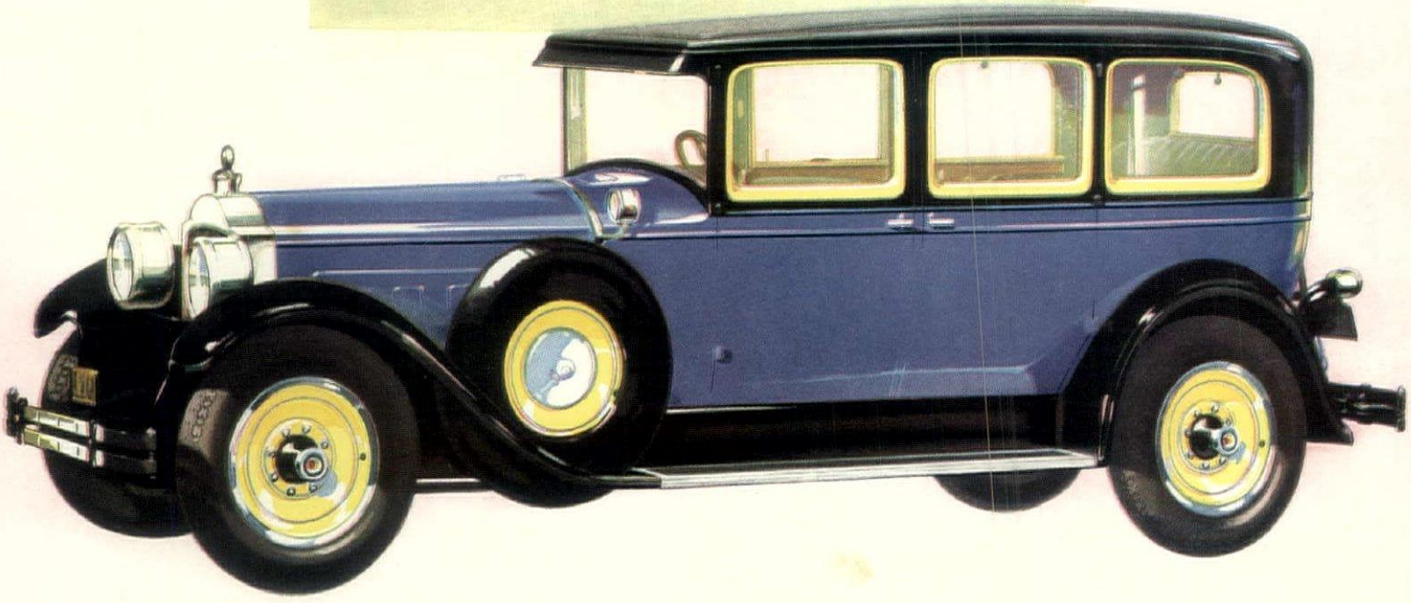
Beauty, cleanliness and health all are here So much for so little! By all means, se these Mullins Enclosures and Shields with out delay. On display at the best stores Write for the beautiful illustrated Mullin Brochure giving full information. Mullin Manufacturing Corporation, Home Fur nishings Division, Salem, Ohio.







One of the greatest craftsmen of all time, Benvenuto Cellini's use of jewels in ornament has never been surpassed



FEW jewel collectors gather in a lifetime as costly an array of diamonds as are worn out each year in the Packard factory.

Diamonds for ages had no other use than ornamentation. Today they play an important role in the manufacture of high precision parts for Packard cars.

In truing tools they shape the surface of grinding wheels to precise accuracy. In diamond boring machines they spin away microscopic rough spots on connecting rod bearings—producing a gem-like surface permitting accurate fit to less than one ten-thousandth of an inch.

Packard cars, flawless in performance and jewel-like in beauty, are the result of a factory policy which demands perfection in the most minute details. High precision means long life and silent operation.

PACKARD

ASK THE MAN WHO OWNS ONE

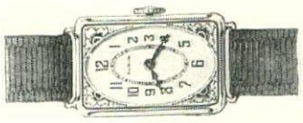
Christmas Time is ELGIN TIME

© ELGIN, 1927

Time of Times for this Gift of Gifts . . . for sixty years a cherished token of affection, and daily treasured as it ticked the time away . . . A watch wonderfully loyal, truly handsome, as chaste and exquisite as a cameo . . . An Elgin, for the pocket or the wrist, and at a price range most liberal.

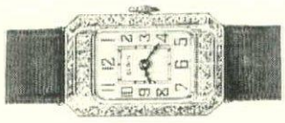
WATCHES TRUE ALIKE TO THE TIME-MINUTE AND THE STYLE-MINUTE

Here are reproduced five outstanding Elgin models. Others may be had in generous variety, and at a price range most liberal.

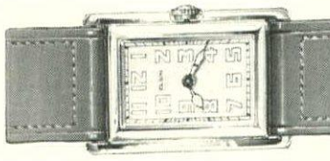


Smartly rectangular in shape is this woman's wrist watch—a 15-jewel movement in a 14-karat gold case that may be had either engraved or enameled. The price is.....$60

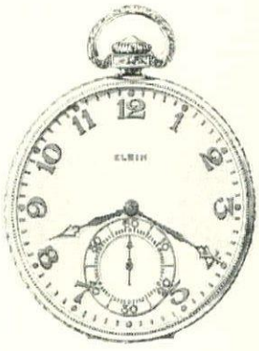
This strap watch may be had in a variety of 14-karat gold-filled cases—plain, engraved or enameled, while in dials, you have your choice of plain silvered, or luminous. Price ranging from.....$35 to $52.50



Studded with tiny diamonds is the 18-karat white gold case of this Elgin wrist watch, in which arresting beauty is linked with that accuracy common to all Elgins.....$15

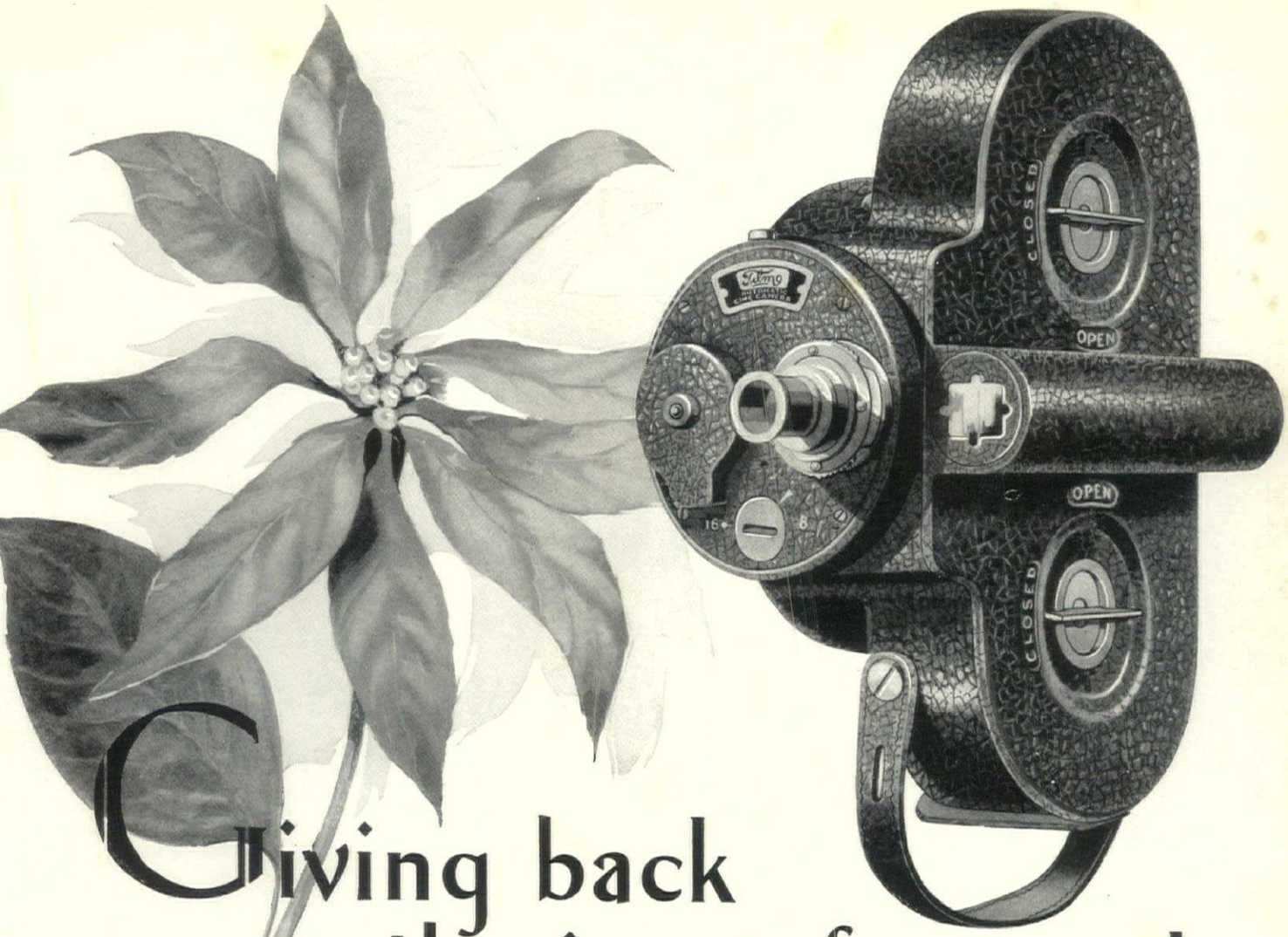


Strapped upon your wrist, this Elgin will serve you faithfully and creditably. The movement is 17-jewel, the dial luminous, and the case 14-karat solid white gold. The price is $100



Exquisite craftsmanship is quite apparent in this thin pocket watch—a 19-jewel movement in a case of 14-karat white gold. There are eight adjustments to insure accuracy. $15

(Prices slightly higher in Canada)



Giving back the joys of yesterday

No gift-thought more lovely than this

YOUR little child . . . now budding into her teens . . . but reproduced in motion pictures just as she was in those days when her mother wanted her to stay that way always.

The silver-haired grandmother . . . maybe gone now, but again coming into view . . . as she'd like to be remembered.

The sweetheart of yesterday, now the wife and mother, but again before you as in those days of romance . . . in action . . . brightening your eyes with memories . . . tugging at your heartstrings.

And the scene around the Christmas tree. The football game. The winter sports. You yourself . . . landing that famous musky or engaged in your special hobby.

The perpetuation, in moving pictures, of the most cherished experiences, the rekindling of past joys—such is the capacity of Filmo. A possession princes are proud of. A gift inspiring lasting delight.

"Made by the movie people." That explains Filmo's movie-*taking* and *showing* superiority. For over twenty years Bell & Howell have made the cameras and equipment used in producing practically all the feature movies shown at best theatres. Famous Players-Lasky, Paramount, Metro-Goldwyn-Mayer, First National, DeMille, and all the other great movie producers use Bell & Howell cameras.

So, in Filmo equipment you get the result of specialized moving picture experience. Should lower-priced movie cameras and projectors be recommended for their so-called greater simplicity, remember: *Filmo* simplicity more than matches any other. Merely look through Filmo's spy-glass viewfinder and press the button to take movies of theatre quality on the first try.

Just think—two operations only—much easier than taking snapshots with an ordinary camera! No focusing for distance. No setting for time. No arduous viewfinding. No turning of films. Filmo is the only amateur movie equipment *adaptable to all conditions of light, speed, distance,* and the various requirements of showing movies in the home.

See your Filmo dealer for information on this matchless Christmas gift. *Write for NEW descriptive booklet "Filmo—Home Movies of the Better Kind," just off the press.* Bell & Howell Co., 1831 Larchmont Ave., Chicago, Ill., *New York, Hollywood, London* (B & H Co., Ltd.) Established 1907.

Filmo Projector shows your movies with theatre clarity and brilliance. Runs forward, backward or stops on any single picture. Has wide industrial use. Simple attachment adds various color tints.

Filmo Cameras use Eastman Safety Film (16 mm.) in the yellow box, obtainable at practically all stores handling cameras and supplies. First cost covers developing and return postage to your door.

The spy-glass viewfinder, found only on Filmo, provides for getting exactly the scene you want when using any of the 14 special interchangeable lenses. Optional mechanisms for taking s-l-o-w movies.

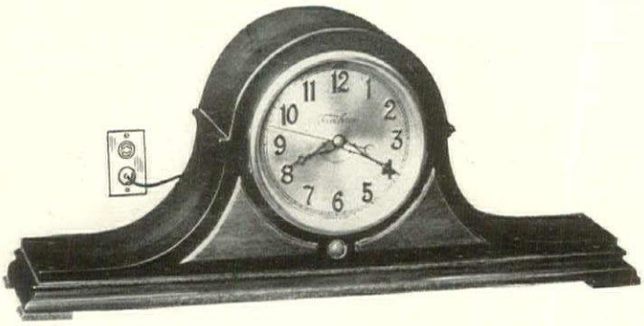
"What you see, you get"

BELL & HOWELL Filmo REGISTERED

MOTION PICTURE CAMERA AND PROJECTOR

There is also Eyemo, using professional standard (35 mm.) film, if you desire to commercialize your movies

For Christmas Gifts?—*IDEAL!*



Revere-Telechrons are available in many styles of beautiful and authentic period designs. The coupon below will bring complete literature

MELODIOUS CHIME—
ACCURATE TIME—
Electrically!

THIS aristocrat of time-keepers, the Revere-Telechron, brings you Observatory Time coupled with the quaint charm of Westminster or Canterbury chimes—direct from your light current.

It does away—forever—with the duties of winding, regulating, oiling or cleaning of clocks. You merely attach it to a convenient electric outlet and set it correct.

Now on display at your dealer's. Write for interesting brochure describing this time-keeping masterpiece.

REVERE CLOCK COMPANY
CINCINNATI, OHIO

Also available without chime and strike movements at very reasonable cost

Revere Telechron

THE CHIMING ELECTRIC TIMEKEEPER

MAIL THIS COUPON FOR LITERATURE

REVERE CLOCK COMPANY
Dept. GC, Cincinnati, Ohio

Please send me complete information about Revere-Telechron Chime and Strike models, which will give me correct time from my electric light current.

.....

.....

The silhouette of E. Fletcher was cut in 1843 by R. K. Cummings, a Boston artist. From the collection of the Rev. Glen Tilley Morse

SILHOUETTES OF CHILDRE

(*Continued from page 67*)

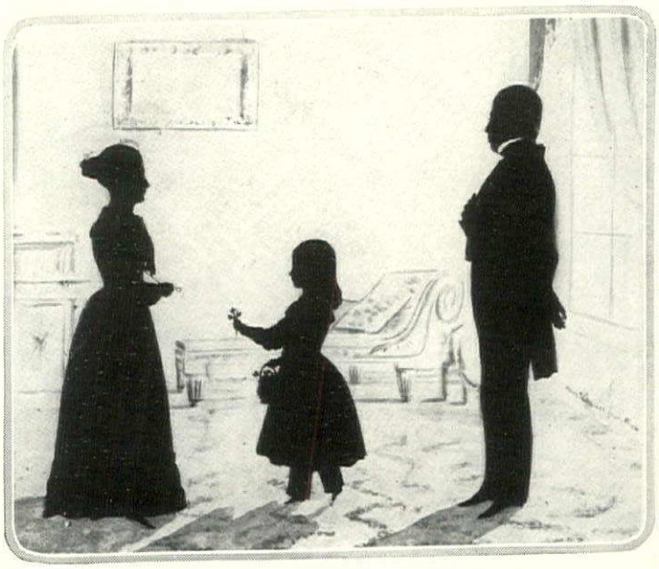
Imagine the joy and excitement of a child taken to Peale's Museum in those days and coming home with a portrait made during the thrilling hours spent there! In one of the smaller rooms of the Museum was the "Profile Machine" before which the sitter was posed. The artist followed the outline of the sitter's profile with a tracer, working on a movable arm in conjunction with a pantograph to reduce the outline and a metal pointer at the other end of the rod traced this reduced outline on a sheet of paper. When the tracing was cut out, the hollow left in the center of the square of paper was mounted over black paper, serge or silk and made the likeness, or as we call them now, the hollow-cut portraits.

The demand for them became so great that Peale, needing an assistant, trained one of his slaves, a man named Moses Williams, who had never been a success at any kind of rough work, to make the tracings with the machine and then cut the profiles. His master allowed him to keep a certain amount of money from the receipts and he became, for his time, a wealthy man, owning property in Philadelphia and marrying Peale's white cook. When Peale gave him his liberty, he traveled about cutting profiles. T have "WILLIAMS" embossed on paper in the same position under bust that Peale had "MUSEU If not marked, his cuttings c easily be taken for Peale's, as are exactly alike as to size and sl of bust line.

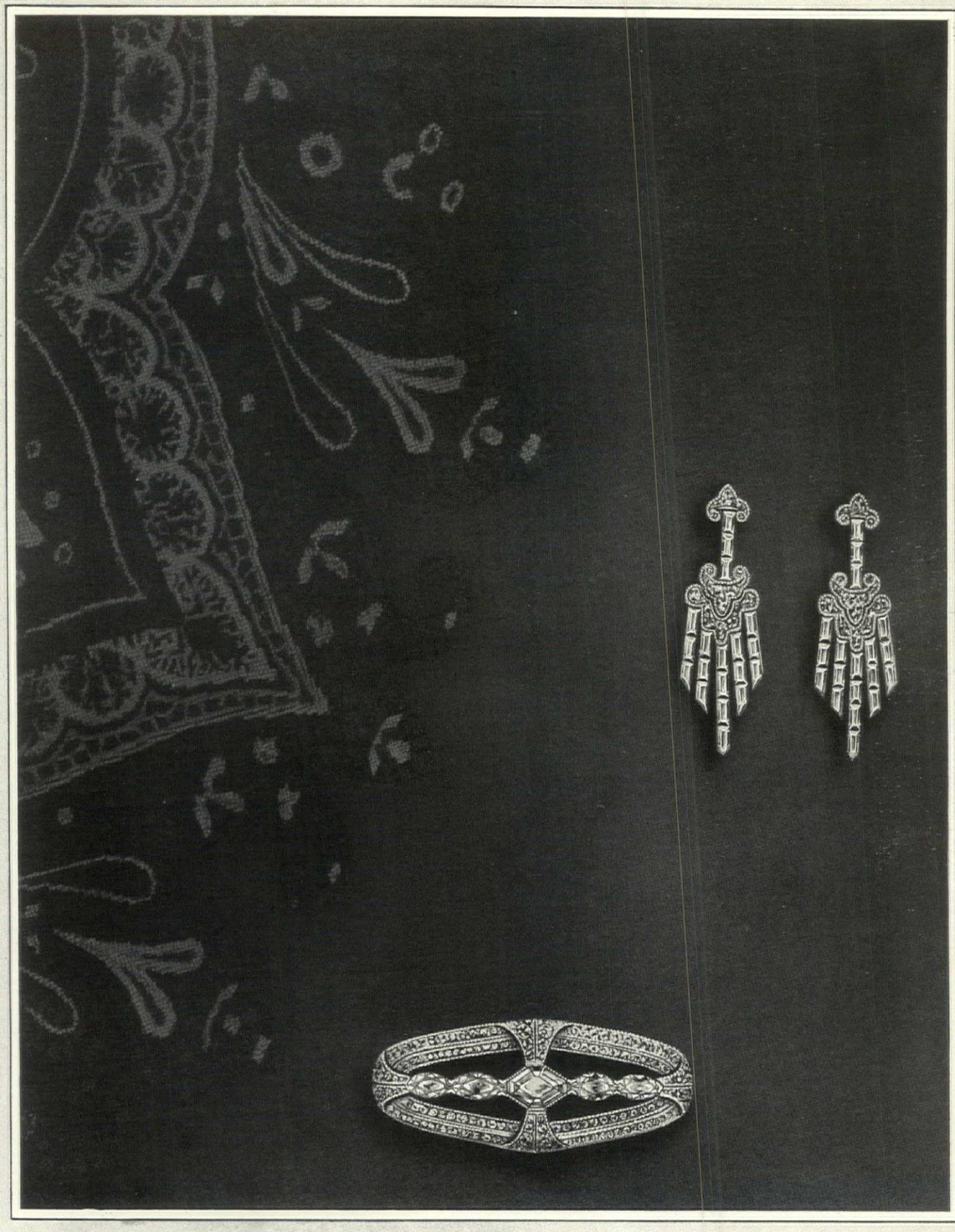
Moses Chapman, born in Boxf Massachusetts, in 1782, was an a who worked principally in his na state and finally ended his career t in Danvers in 1821. He was a of varied talents, as he painted mi tures and made several different t of profiles, for many of which used a tracing and cutting mach He, like Williams, sold the "bl heads," or the profile taken from hollow-cuts. Mounted on black pa they made a pleasing variety, as sh by a brother and sister probably cu Salem about 1806.

From Chapman's advertisement rented a room in the town where visited and worked from 8 o'cloc the morning until 9 in the even Children being portrayed by would have been interested in machine, which Chapman himself scribes as universally allowed by best judges to be more correct t

(*Continued on page 126*)



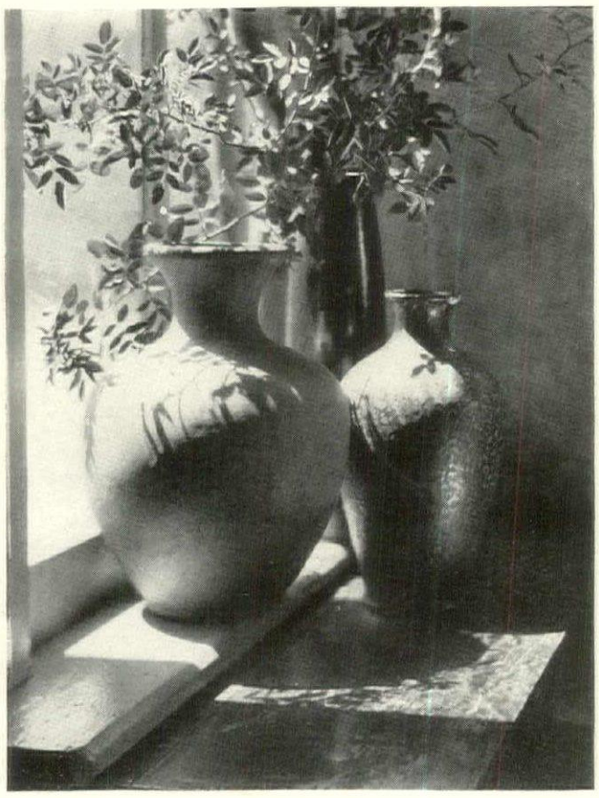
Jane Penniman Smith and her parents, by August Edouart, cut in 1844 in Washington. By courtesy of the original, now Mrs. Orville Hitchcock Platt



Jeweled treasures typical of beautiful pieces in platinum and precious stones, constantly developed by Caldwell artists for those who would present gifts of marked individuality and charm.

J.E.CALDWELL & CO.

Philadelphia



"When thou makest presents, let them be of such things as will last long."—FULLER

POTTERY in the days of old became a favorite medium for conveying compliments and good wishes. For more than a generation beautiful Roseville Pottery has been wonderfully esteemed by those who give and receive gifts of merit.

The supremacy of Roseville creations for gift purposes is due to a charm unsurpassed . . . that makes them cherished for many long years . . . that enables one to express sentiment or appreciation fully.

Here are bowls, jars, vases, candlesticks and many more exquisite pieces . . . truly a surprising abundance of graceful designs in soft, rich colors . . . to suit a multitude of purposes, useful and decorative.

At the season of the year when gift-giving reaches its height, you will choose the gift supreme if you choose something in Roseville Pottery. The leading stores have a variety of designs from which you can make a happy selection.

As a guide to gifts of charm, write for a copy of our booklet, "Pottery." It's free for the asking

THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY

SILHOUETTES OF CHILDREN

(*Continued from page* 124)

any which were ever before invented.

The attractive boy in the black frame has printed on the back:

Gallery of Cuttings
Cut by
Master Hankes
with scissors

Very little is known of this artist. The earliest date on record is on a pair of likenesses taken at Gloucester in 1802. He must have traveled extensively, as he sets forth in his advertisement that his Gallery of Cuttings has attracted admiring crowds in every city of the United States, Canada and in England. He further states that the Hall is fitted up in a superior manner, pleasantly ventilated, and forms an agreeable Evening's Lounge. What a delight to a boy to go to such a gorgeous place! In 1828, the date on the advertisement, there were but few Halls where boys were entertained and if this one went in the evening how grown-up he must have felt!

William James Hubard, or "Master Hubard," as he was called, was an English youth, who came to this country in 1824 at the age of 17. Five years previous he had opened a Gallery in London, where he was most popular, even being patronized by Royalty. He made a charming portrait of Princess Victoria as a little girl.

When he arrived in the United States he was under "management" and cleverly put forward in the newspapers as a prodigy with an unusual talent. A Hubard Gallery was opened wherever he worked, combining a musical attraction, an exhibition of his portraits and a likeness cut by the artist, all for the admission price.

Little Mary Mackay, whom Master Hubard did, is cut out of black paper and then delicately penciled in bronze. She is too young to have been thrilled by the sights at the Gallery, but holding her posies, she is intent on the artist cutting her picture.

Baby Willett of Boston, is a hollow-cut with the hair added in India ink. She belongs in a small collection of family portraits and the cutter is one of those elusive New England artists, of whose work the author has seen many examples, without being able to discover their makers.

The pair of portraits in old pressed brass frames have no history. They are undoubtedly brothers. Hollow-cuts with the hair, coat collars and ties painted. And by clever cutting the turn-over collars really do turn over and can be lifted. How this tricky little extra touch must have pleased the boys, no other portrait collars really turned over. And to think of them still in good condition and turnoverable after a hundred years of handling!

To a little later date belongs the portrait of C. Fletcher. It is signed:

R. K. Cummings
6½ Court Street
Boston, Mass.
Room No. 8 Up Stairs
Jan. 23, 1843.

It is cut out of black paper and exquisitely gilded. Other samples of this artist's work are exceedingly well done, although the author does not know of many of them.

Another English artist to whom we owe fine portraits in the United States is Samuel Metford, a member of the Society of Friends, who came to this country about 1835. Most of his work was done in Connecticut and Rhode Island. Although he became a naturalized citizen of the United States he returned to England in 1844. Metford was an artist in water color and many of his silhouettes are cut in dark paper and then shaded in gray paint and sometimes also touched up with gold. The figures in the group at the beginning of this article are cut from black paper and the hair and shading drawn in with a lead pencil. It is the Rev. M. Hyantt and his family. The little boy in pantaloons, as well as a dress, has a most up-to-date toy for 1845, a model of the newly invented steam train. And what a charming dolly little sister carries! Although the children look so staid and demure they must have been excited by the visit of the artist, who is described as having been a genial man, fond of fun and music and of playing on the Jews-harp. On his return to England Metford gave up cutting silhouettes as the daguerreotype was becoming popular, but many of his portraits are still owned by his relatives and friends.

As in England, so also in the United States, the daguerreotype and the photograph caused the vogue of the silhouette to wane and few of any merit were made at the end of the 19th Century. In the 20th Century however, there has been a slight revival of interest and the author regrets that lack of space prevents her from including some charming children' portraits by the Baroness Eveline von Maydell and by Mr. Baron Scotford.

FAIENCE CATS IN DECORATION

(*Continued from page* 95)

If one acquires the collector's fever, it is possible to find a variety of interesting models—note the kitten at the foot of the bench in the lower picture on page 95 roguishly licking its paws. And note also how perfectly a variety of cats fit into the exotic interior shown on the top of the same page—with its symbolic painting in the Chinese manner on a silver background, and its general moonlight color scheme of silver and blue accented by a cerise note that gives it a modern touch—the kind of modernity that takes advantage of the beautiful clear colors of today without entirely scrapping the grace of the past.

Another interesting fact about china cats in decoration is that it is possible to find one that will fit into practically any scheme of decoration. The Staffordshire models are really "pussies" and are delightfully old-fashioned and Victorian; the Chinese cats have all the sophistication one expects in a French interior; the rather solemn Chelsea models are effective in English rooms while the common or garden variety of just plain human cat belongs almost anywhere.

A SPLENDID HAND-MADE TAPESTRY

"THE SWORD DANCE"

ONE OF A GROUP *of rare hand-made tapestries presented by F. Schumacher & Co., which has captured in color, workmanship, and design, the richness and delicacy of the old Gothic and Renaissance pieces.*

"Since that we have all come hither
Fiddler, draw thy strings, advance . . ."

O runs the chant of the old English Sword Dance! Probably of religious origin, the significance of the rite has long since been . It has come down to us as a charming and resting folk dance, with few changes in the four hundred years.

lovely moment of this ancient dance has caught and woven into a splendid tapestry Gothic-Renaissance treatment—"The Sword nce."

eautifully designed and executed in this ntry, "The Sword Dance" is a tapestry of sual workmanship—after the Coptic method of weaving—with the dull luster and delicate softness of texture found in rare old Gothic pieces.

And, as in those priceless antiques, only vegetable-dyed yarns have been used in the making of this tapestry—yarns that hold their colors, becoming more lovely and mellow with age.

Schumacher offers distinguished hand-made tapestries from the finest looms of Europe and America, and a splendid collection of imported hand-loomed tapestry panels.

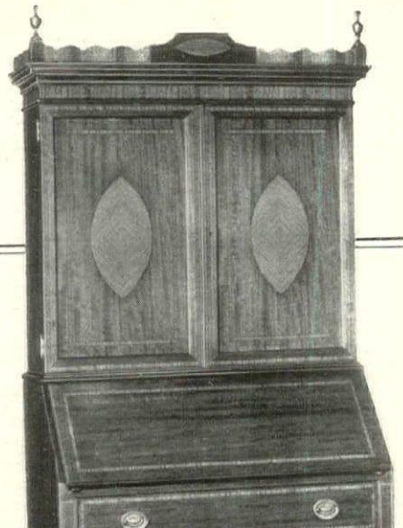
Here, too, may be found a wide variety of lovely fabrics—brocades, damasks, brocatelles, taffetas, satins, velours, chintzes, linens—for every conceivable decorative purpose and period.

Your decorator, upholsterer, or the decorating service of your department store will gladly show these to you. Samples especially selected to fit your particular decorative requirements can be promptly secured by them.

HOW YOU CAN, without additional expense, have the professional services of an interior decorator, is explained in our free booklet, "*Your Home and the Interior Decorator.*"

Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. E-12, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Grand Rapids, San Francisco, Los Angeles, and Paris.

F. SCHUMACHER & CO.



Furniture Shops
Sheraton Patterns

THE Secretary, Nest Table and Desk Table shown here illustrate the restrained grace of Sheraton design. Your furniture dealer will show them to you.

Our booklet, "Everything for the Living Room, Library and Hall," illustrates a large variety of such furniture. Write for it.

The Furniture Shops
Division of The Luce Furniture Shops
840 MONROE AVE. GRAND RAPIDS, MICH.

Sperm oil lamps in brass often had sprightly dolphins for handles during the Federal period

FEDERAL LIGHTING FIXTURE

(*Continued from page 69*)

mon, with carefully modeled trunk and leaves on a heavy base.

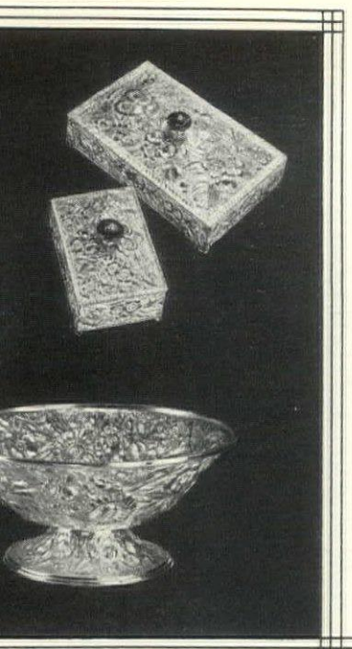
Britannia ware was introduced about 1825, and this with japanned tin ware took the place of pewter. But an odd piece was occasionally made of pewter, perhaps with a turned stem on a molded base; or a bell-shaped base with a grease pan just above it. Tin was in common use for the kitchen, and even chamber and student's candlesticks. An upright student's candle-lamp has an adjustable shade and stand; a square center rod is fitted into a deep saucer base, the candle nozzle is attached to the rod by a neatly curved bracket. One example dating about 1816-20 is nicely made, with a convenient handle topping the rod. White metal might be used for an early chamber candlestick, with molded lip, scroll handle, urn *bobèche*, and a conical extinguisher. Mica chimneys for candles are of later date and were used on tin or brass candlesticks which were sometimes conveniently made with a broad sau base, the candle on one side an match box on the other. China rare. Wedgwood was imported, usually in garnitures. The big hu cane shades, practical in hallways protect candle flames from draug are objects of high decorative va and nothing is more suitable i Federal style hallway than a pai these fine old glass shades, either p or ornamented with flowers or sh ing the Federal eagle in all his gl

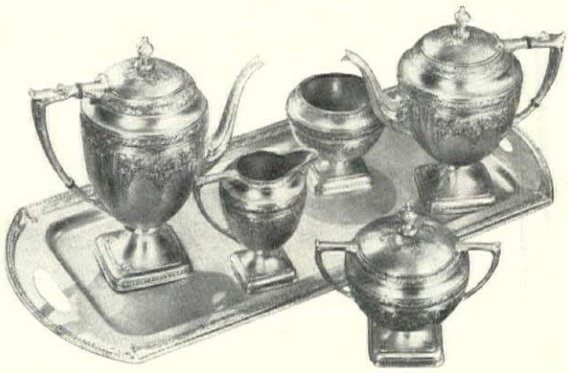
Porcelain was made here in 19th Century but pot continued in use. The tled Bennington ware f Vermont became quite po lar. This pottery was es lished in 1793 by J Norton of Revolutio fame, and closed in 1 Candlesticks ordinarily columnar stems on cy drical spreading feet. ware even in the 18th C tury was made in rich co ings, mottled in a bro yellow, cream, and green. Touches of dull

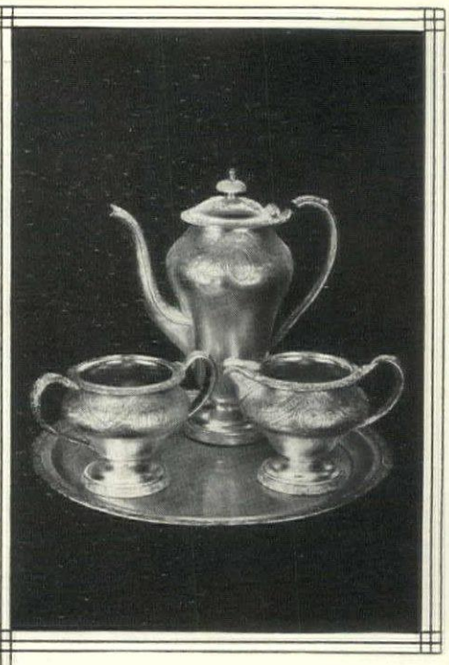
(*Continued on page 1*

A typical late 18th Century candlestick shows the provincial handling of its baluster shaft

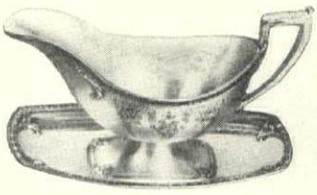
Even after the advent of gas this type of tall Argand lamp was quite popular

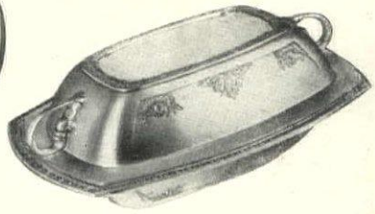






CHRISTMAS GIFTS OF INTERNATIONAL SILVERPLATE HAVE BOTH DIGNITY AND FRIENDLINESS

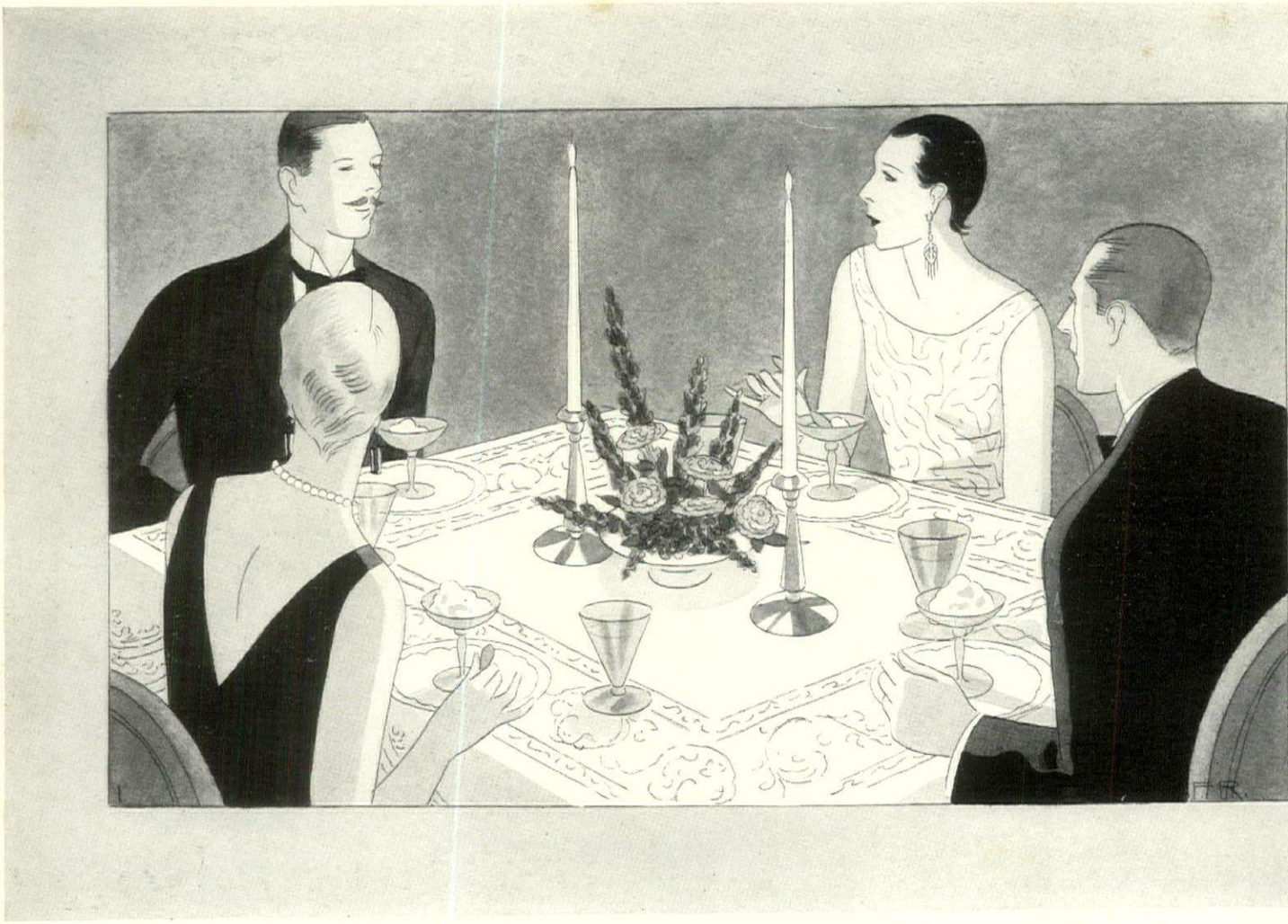




WHETHER you select a small remembrance or make a rather important purchase, you will take pleasure in choosing and giving International Silverplate. It is sold in leading shops all over the country, at most reasonable prices. The name is your guarantee of quality and permanent satisfaction. . . . Further suggestions for gifts, beautiful and useful, in a little booklet, "The Rediscovery of Silverplate," which will be sent free at your request. Write for booklet HW-97, Dept. E, International Silver Company, Meriden, Conn.

INTERNATIONAL SILVERPLATE

TRADE INTERNATIONAL S.CO. MARK



EXQUISITE table linen *is the foundation of* correct dining

The perfectly appointed table requires the complement of linen damask to enhance its gracious beauty. There is a chaste, simple dignity in the white purity of linen damask that makes it the only table covering compatible with good taste.

For more than a hundred years Gold Medal Damask has been the chosen table covering of those who make living an art. Ask your dealer to show you the latest Gold Medal patterns. They will add charm and dignity to any table. Wm. Liddell & Co., 51-53 White St., New York. Mills in Belfast, Ireland.

GOLD MEDAL BRAND

Reg. U. S. Pat. Off.

GOLD MEDAL *Irish Linen* TABLE DAMASKS

Now—for Christmas
Enjoy the *Magic* of the *Silver Screen*

Home Movies — A New Answer to that Age-Old Question — "What Shall I Give for Christmas?"

A NEW gift idea! Something different for Christmas. The gift unusual, for one who already "has everything." A family gift that carries with it a thousand thrills — that affords more genuine pleasure, more enjoyment to a greater number of people, than anything else you might give.

No wonder thousands are choosing a Ciné-Kodak for Christmas. For think of the fun—the sport—the personal satisfaction in home movie-making, the new dramatic art!

The Miracle of Movies You Make Yourself

Think of the movies you've always wanted to make—the children, friends, neighbors, outdoor trips. It's so easy now anyone can do it with the assurance of professional results.

Into the marvelous Ciné-Kodak camera weighing only 5 pounds, Eastman Scientists have concentrated every necessity of movie production.

Weighs but 5 pounds

What a triumph in simplicity! No need to focus. No tripod. No grinding crank. Everything is there that you need . . . the non-essentials have been done away with. Just sight the camera, either from waist height or eye level.

Then press the button. A shutter whirls inside, and the film slides swiftly behind the always-ready lens. Instantly every action within the scene before you, every changing sequence of light and shadow, is registered on your film.

After pressing the button, your work is done. No troublesome developing. No bother or fuss. We finish your films at no extra cost, and return them ready to run.

Then with equal ease your films are shown. Switch on your Kodascope projector and instantly the screen becomes alive with action. Crisp and clear you see the pictures you've made. Drama . . . adventure . . . romance . . . in the lives of people you know and children you love parade before your eyes in a swift pattern of light and shadow. "Your own movies!" They are as easy as that to make.

Sight camera from waist or eye level

. . . simplicity itself

Ciné-Kodak embodies Eastman's forty years' experience in devising easy picture-making methods for the amateur. Unbiased by the precedents and prejudices of professional cinema camera design, the men who made "still" photography so easy have now made home movie-making equally simple for you.

To supplement your program, Kodak Cinegraphs —100-foot reels of comedy, drama, travel, may be purchased at $7.50 per reel, and full length feature pictures of famous stars may be rented from any Kodascope Library.

Official United States War Department movies of the World War, filmed in action by the Signal Corps, are also ready for you to run. War Cinegraphs—200 feet per reel—$15 each. Special authentic war thriller, "America Goes Over"—2000 feet—$150.

Now costs only $140

Today a complete outfit, Ciné-Kodak, Kodascope Projector and Screen, may be had for $140. Give a Ciné-Kodak for Christmas. See it at your nearest Kodak dealer's.

Ciné-Kodak

Simplest of All Home Movie Cameras

EASTMAN KODAK CO., Dept. HG-5, Rochester, N. Y.
Please send me, FREE and without obligation, the booklet telling me how I can easily make my own movies.

Name.....

Address.....

—body by Pierce-Arrow

PIERCE-ARROW

Men and women who seek the fullest expression of motoring comfort and distinction naturally turn to Pierce-Arrow. Wherever it goes it reflects the character and social standing of its possessor. For twenty-six years Pierce-Arrow has been constantly perfected and simplified, with the sole purpose in mind of appealing to *thinking* people, who value its stirring performance and economy in cost and maintenance quite as much as they do its aristocratic exterior and interior beauty.

THE PIERCE-ARROW MOTOR CAR COMPANY *Buffalo, N. Y.*

Now—
omplete kitchens *by*
HOOSIER

fulfilling the
modern *housewife's*
requirement of efficiency
and *charm*

IN the simplest home and in the most luxurious, ultra-modern 20-story apartment building alike . . .

a new convenience, a new efficiency and a new beauty have come into the kitchen.

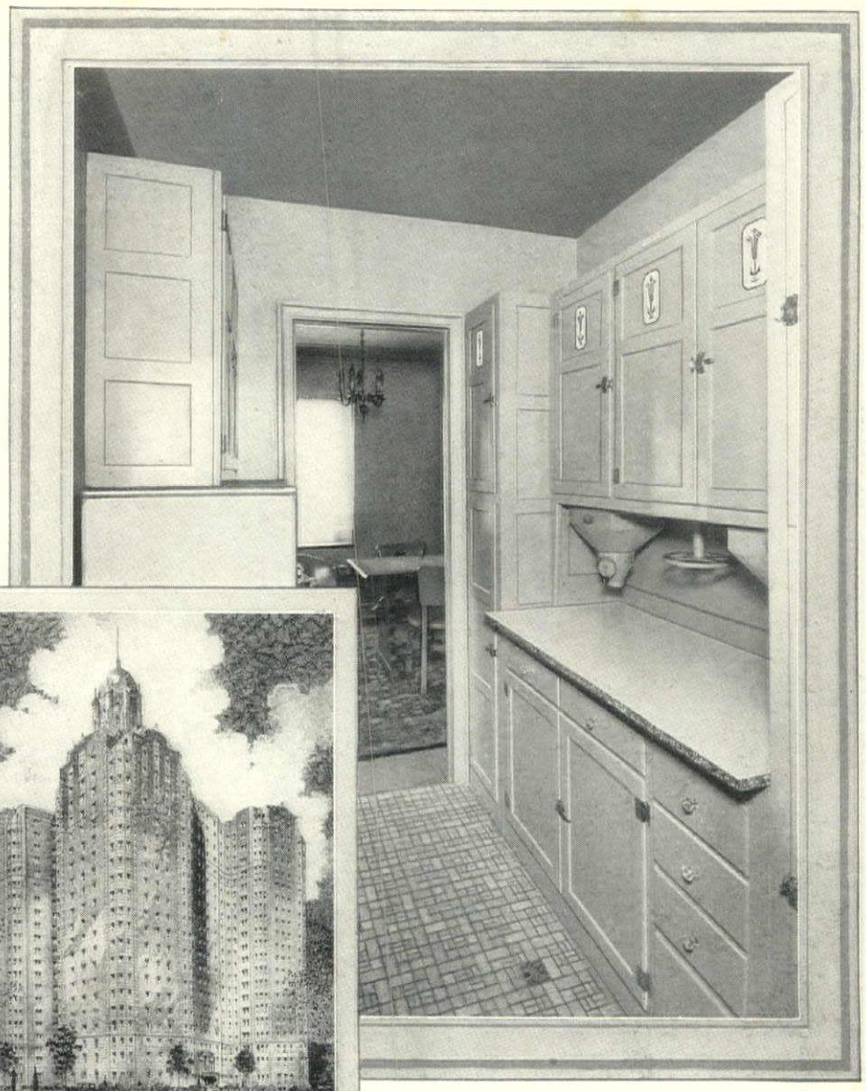
Builders who build them and women who work in them have found the perfect kitchen equipment for *all* types of homes and apartments in the beautiful new Kitchens by Hoosier.

This new type kitchen equipment has been developed by Hoosier during more than a quarter of a century spent in the study of kitchens and kitchen problems.

Hoosier kitchen equipment is made in separate units—kitchen cabinets, pantries, refrigerators and cupboards, hanging cupboards, broom and shelf units, etc.

These units may be combined—with sinks and stoves if desired—to meet precisely the requirements of any home or apartment.

The best lacquer finish is used in beautiful gray, gray-green and white. Each unit is sturdily built with tight joints and strong hardware.



(Above) *This combination of Hoosier Units includes all the conveniences of a Hoosier Kitchen Cabinet, plus cupboards, and broom and shelf units. It saves endless steps and reduces kitchen drudgery to the minimum*

(Above-left) *In this great apartment building, one of Chicago's newest and finest,* 1400 *Lake Shore Drive, the* 362 *modern kitchens are completely Hoosier equipped*

(Left) *Hoosier Units in combination with stove and refrigerator—attractive and convenient to the last degree. An apartment kitchenette in the great new apartment building,* 1400 *Lake Shore Drive, Chicago*

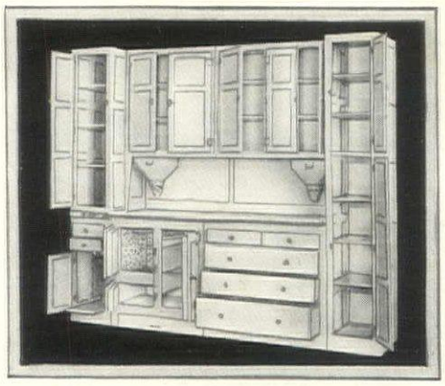
Our experts will be glad to help you plan the kitchen or kitchens you are going to build or remodel. Several of many possible combinations are shown here. Write for complete information.

Where to see them

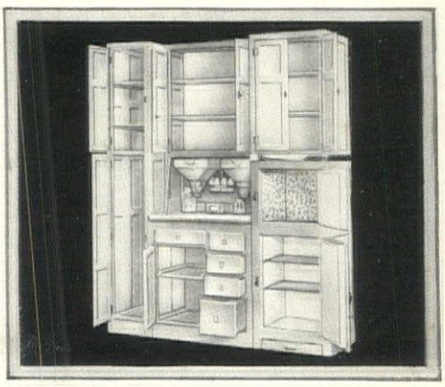
The H. M. C. Sales Corporation is maintaining beautiful sample rooms at 101 Park Ave., New York City and 308 North Michigan Ave., Chicago. The displays include many varied combinations of Hoosier Units suited to all types of house and apartment kitchens and kitchenettes. You are cordially invited to visit these displays.

The Hoosier Manufacturing Co.
1227 High Street, Newcastle, Indiana

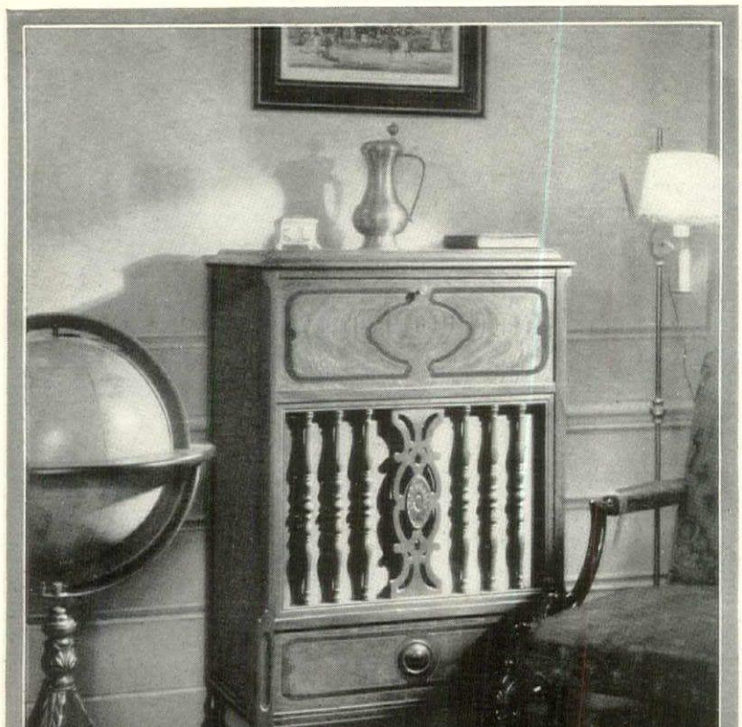
© 1927, The Hoosier Manufacturing Company



A Hoosier Unit combination containing a generous working table, shelves, drawers and closets to delight any woman's heart



A compact combination of Hoosier Units including a working table, refrigerator, and an amazing amount of shelf, drawer and closet space



POOLEY
RADIO CABINETS
for
ATWATER KENT
RADIO

Model 2500-R-1

With new built-in Pooley double horn (patented) and special Atwater Kent unit----$125
Will accommodate Atwater Kent Receivers
Models 30, 33 and 32

Now—range and tone color equal to a pipe organ

THE new Pooley double horn speaker gives you every instrument, every voice, with its own special character and timbre.

The tone structure is *complete*, from the deep bass foundation notes to the highest peak of the treble. The volume, clarity and truth of tone surpass anything radio science has yet developed.

Cabinets that grace any setting enclose this patented Pooley horn—cabinets of classic lines and lasting finish. Write for the special folder that completely pictures and describes them and the new Pooley double horn. And see them—hear them—at the Pooley dealer's near you.

Beware of imitations—look for the POOLEY nameplate before you buy.

The price quoted is less set, tubes and power equipment.

Mr. Atwater Kent says:
"The Pooley Radio Cabinet is approved for Atwater Kent Radio because of the design and quality of Pooley cabinet work and because of the tone qualities of the Pooley built-in floating horn. Both meet the standards we set and maintain for Atwater Kent Receivers and Speakers."

Prices are slightly higher west of the Rockies, in Inter-Mountain States and Canada. Canadian Pooley Radio Cabinets are manufactured by Malcolm & Hill, Ltd., Kitchener, Canada.

THE POOLEY COMPANY
1642 Indiana Avenue Philadelphia, U. S. A.

FEDERAL LIGHTING FIXTUR

(*Continued from page* 128)

and red are occasionally found. Candlesticks were both low and tall with column or baluster stems, molded nozzle and round foot. Other wares, of the types made in Baltimore, Trenton, etc., have much more elaborate baluster stems, classic urn nozzles, and high pierced bases.

Glass candlesticks were legion; plain and colored, fancy and simple, cut and molded in many forms. These were not always locally made. They might be of imported Waterford glass or colored glass from Bohemia. But glass was early made here. Wistar was the first American maker of flint glass. From his New Jersey works he supplied his customers with candlesticks in the colors popular in the late years of the Colonies and the early years of the Republic, in fact until 1780. Dark blue, clear green, pale green, amber, and yellow were favorites and were made in good baluster patterns with vase-shaped stems.

SANDWICH GLASS

There were other glass works, following the closing of the Stiegel works of Colonial fame, but the products of none are so well known today as is the Sandwich glass. The works where this glass was made started operating in 1825 and made some candlesticks but more lamps. The candlesticks were of many colors and in a variety of shapes: deep blue, ringed column, vase socket, square base; turquoise blue dolphin, with milk-white tulip socket; blue column on a star-shaped base; spiral fluted stem, on octagonal base, urn socket; baluster stem, tapered and fluted, gadrooned, scalloped base in hobnail pattern, urn top; Directoire patterns, flower and matted urn top, scrolled triangular base; molded stepped quatrefoil and urn top; canary yellow, baluster, with a scalloped base; turquoise blue opaque, hexagonal stem and base; column with spreading nozzle, molded jar form in center stem, spreading foot stepped and molded. Dolphin candlesticks were made in ultramarine blue, vaseline yellow, etc., clear or opaque glass; the dolphin on a mound-like base with classic urn nozzle. Dolphin patterns were more graceful than those with square bases single or stepped with urn or flower nozzles. The classic forms were short, clumsy, and provincial. Occasionally the tall figure of a woman formed the stem and the nozzle was a classic urn, possibly in that opalescent glass characteristic of the Sandwich works. The earlier examples are graceful in design and have that "bright silvery texture" peculiar to Sandwich glass whether clear, colored, or opaque.

Candlesticks made in New York State were in the fashionable colors of the day: some in aquamarine blue of unusual design incorporating vase forms, provincial yet charming, the base rounded, nozzle elongated; others were short, heavy, and clumsy looking with flower nozzles; some with tall stepped bases, square or polygonal. There is considerable choice among them and occasionally there will be found a good feeling for de

Some early glass candlesticks saucer tops on hollow columns. pair has an unusual ringed ce hexagonal stem, and molded he onal base. Jar forms were also and sometimes a sort of double is found. An early pair in clear is vase-shaped with deep circ *bobèche* on turned bulbous stem, deep base enriched with a symmet tear drop pattern. Amethyst glass effective, designed in a hexag tapering shaft flaring into a six-s base. Collectors prize the pieces w show holding marks made when tracting a piece from the mold, a a pair of white glass baluster ca sticks spirally twisted with vase s cts, circular spirally gadrooned with scalloped edges. Elaborate dlesticks ornamented with pen were apt to be imported. A W ford pair is of milk-white and glass, the baluster stem decorated vertical gilt lines, spreading rims feet, scalloped edges; the octag panels of ruby glass bordered gold. A pair of Sandwich glass lu (as these elaborate candlesticks often called) has wide flaring *bob* like a shallow champagne glass, o mented with long pendant prisms

Candelabra and girandoles apt to be imported, but were made here especially for mantel nitures in sets of two or three lus a pair of candlesticks and one ca labrum of three or five lights. The prisms were imported from Fr more cheaply than they could be here. Marble bases were in vogue ing the early 19th Century and continued fashionable. Early exam were simple, mere candlesticks five or six glass prisms. From to 1825 girandoles were elabor in brass, bronze, and various gi metals. Figure designs were popu idyllic and pastoral as in France England; patriotic or sentime showing Washington, some In chieftain, a viking, a pioneer military figure, Pocahontas, Robi Crusoe, or Paul and Virginia; cu and birds, vines and flowers.

OF ELABORATE DESIGN

A brass standard hung with dants, on a base of marble, was popular conception of elegance. So times we find these pieces designa as "girandole candelabra." Very e orate designs were made in days by New York and other jewe to meet the growing demand elaborate ornaments as the count wealth increased. Those in the Ad style, with garlands, pendants stalactites, were very elegant.

If there is one type of sconce m typically Federal than another it the circular convex mirror in a car and gilded frame with two sm scrolled candle branches depend from it, and topped by an eag These sconces had a great vogue the early days of the Republic a continued in fashion into the 1 Century. It should be remembered t while we made a free use of

(*Continued on page* 136)

YEARS ONLY GLORIFY IT AND MAKE IT DEARER

CARDINAL PATTERN
Teaspoon
Set of six . . $3.75

VIRGINIAN PATTERN
Dessert Fork
Set of six . . $7.50

ADELPHI PATTERN
Sugar Shell
In lined box, $1.25 each

THIS Christmas, Heirloom Plate brings to you three beautiful period patterns from which to choose. Three glorious triumphs of the silversmith to portray the spirit of the gift and bear your message of affection. And you can make no wiser choice, for Heirloom Plate is of a quality that endures; a silverware worthy of passing from generation to generation.

These three lovely patterns are sold in single pieces or complete services, all richly set in appropriate gift cases. They also may be had in handy "Silvermaids"—finely finished cabinets holding from 160 to 234 pieces. See Heirloom Plate at your Jeweler's. Write us for booklet, showing pieces and prices, and name of dealer nearest you.

WM. A. ROGERS, LTD. ~ ~ ~ NIAGARA FALLS, N. Y.
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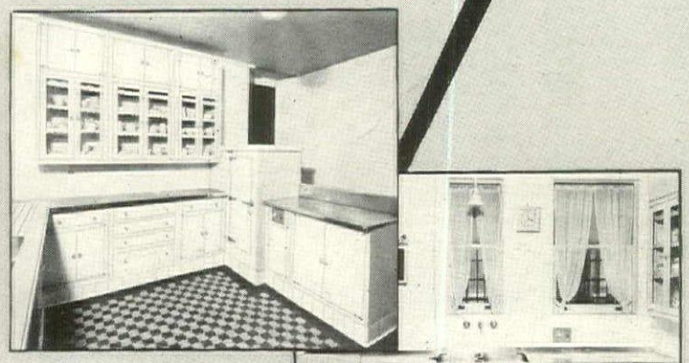
Heirloom Plate

From Generation to Generation

Steel



A typical WHITE HOUSE *installation in a New York City Home.*

The WHITE HOUSE Line

TRADE MARK

SECTIONAL UNIT STEEL DRESSERS

WHETHER your home be large or small, WHITE HOUSE Units are the logical solution to your kitchen equipment problems.

Made entirely of STEEL—the one great structural material—these units are moisture proof and fire resisting. Three coats of baked white enamel make them easy to clean. Absolutely sanitary, for steel—unlike wood—has no tiny crevices where germs may hide.

You can fill any size space—simply by combining WHITE HOUSE Sectional Units. Catalogue and additional information on request.

JANES & KIRTLAND, Inc.

101 Park Avenue New York City

FEDERAL LIGHTING FIXTURE

(*Continued from page* 132)

eagle, especially the spread eagle, as decoration in America at this period, it was not exclusively American but Georgian and originally Roman. Mirrors in various forms composed the back plates of wall sconces; one type for a single candle was circular or oval, formed of small sections of silvered glass. Wall brackets were still called "branches" and were often imported. Those of brass, from London or Paris, might be lyre-shaped with two or three curved ornate branches. French *appliques* in the current modes were occasionally used. Classic form and ornament prevailed as in the *Louis Seize* and Adam styles with glass pendants and garlands and later in charming examples in the Directoire and Empire styles.

Simple hanging lights for candles or lamps were still used in outlying districts, but in the cities and on the large estates very beautiful chandeliers were used as in England and France. Many of brass or bronze hung with glass and pendants in the Adam or French styles were still imported.

America's peculiar development was the lamp. Economic illumination became a study which has resulted in vast wealth from the use of kerosene, gas, and electricity. Camphene, a refined product of turpentine, highly explosive, was widely used about 1845-50. Previous to this sperm oil was general, and later kerosene. Lard and other greases and oils were used in outlying districts. Sperm oil was used until comparatively recent times in the household magic lantern. Many persons will recall its disagreeable odor. Common lamps were of tin, others of pewter, brass, bronze, occasionally iron, rarely pottery—one from the Bennington works being vase-shaped like those in other materials. Many glass lamps were imported, especially those of classic form like the Adam knife boxes used on sideboa Such lamps were also silver plated those from Mount Vernon. It is p sible that lamps of this type w imported in the late Colonial peri

Thomas Jefferson is said to h imported the first Argand burner his home "Monticello." Small wi broad flat wicks, and finally tubu wicks were used. New patents w constantly coming out to improve light: the "Solar Lamp," 1843 wa marked improvement. The "As Lamp" was invented by Count Ru ford to overcome the shadow cast the Argand burner. Great efforts w made to mount lamps decorativ on elaborate candelabra bases and chandeliers; many were of bronze glass hung with cut glass penda Much ingenuity was evident in th design, with occasionally some beau They were handsomely made pairs or sets of three. Tall table lar were generally called astral lam but the name is properly applied the type in which the oil font is h to the lamp burner by a horizon arm. It often has a vase-sha glass shade, and is not infrequen hung with glass pendants, as were popular tall table lamps with brass bronze standards which were set u square bases of marble.

Lanterns of the finer sort w hung in the front hall at the f of the stairs, plainer ones in b hallways. The more impressive l terns were doubtless from Engla but even these rarely achieved great importance. Purely utilitar lanterns were circular, semi-circul or rectangular; of tin, or other me with glazed openings; and flat coned tops with various shaped op ings. Early lanterns, though distin utilitarian, are very often quite w proportioned and effective tho rarely decorative.

IN THE DAYS OF DOWNIN

(*Continued from page* 134)

to smile, sentimentalize and to feel just a little bit sad.

It is easy to feel a little sad about Downing. Here was a man who wanted so much to give to the life of his time that tone of "elegance" and "refinement" about which he had dreamed and read from childhood. We know that in those few short months in England, while he wandered about from one great country house to another, mingling with the sort of people whose way of life it had been his great ambition to lead, he was in a state of utter ecstasy. He was an aristocrat by desire. Architecture was for him far less an art than a setting for a certain mode of living. It is possible that if he had lived in a more favorable period, he might actually have been able to develop his talents and accomplish his purpose. It makes him seem a less pathetic figure to know that he really thought he had accomplished what he desired.

He died before he had a chance become disillusioned. One sum morning he set out from his ho on a business trip to Newport. boarded, at his Newburgh landi the steamboat *Henry Clay* for N York. Ten miles above the city fire broke out in the main ca which soon enveloped the wh craft. The passengers had to l for their lives. Always known a strong and skillful swimm Downing was last seen desperat struggling in the water with a fell passenger.

The odds were even more agai him in architecture. For in *that* ment he had simply never learned swim. But it happened that his tempts pleased the people of period, and in addition he was gen thoughtful, brave. So it could have mattered very much that he not the Stanford White or the Chris pher Wren of his time.

THE GIFT OF THE MAGI

ograph by Alfred Cheney Johnston

Gown by Bruck-Weiss

Vhat heavenly silver! . . And how in the world did you guess that I wanted it?"

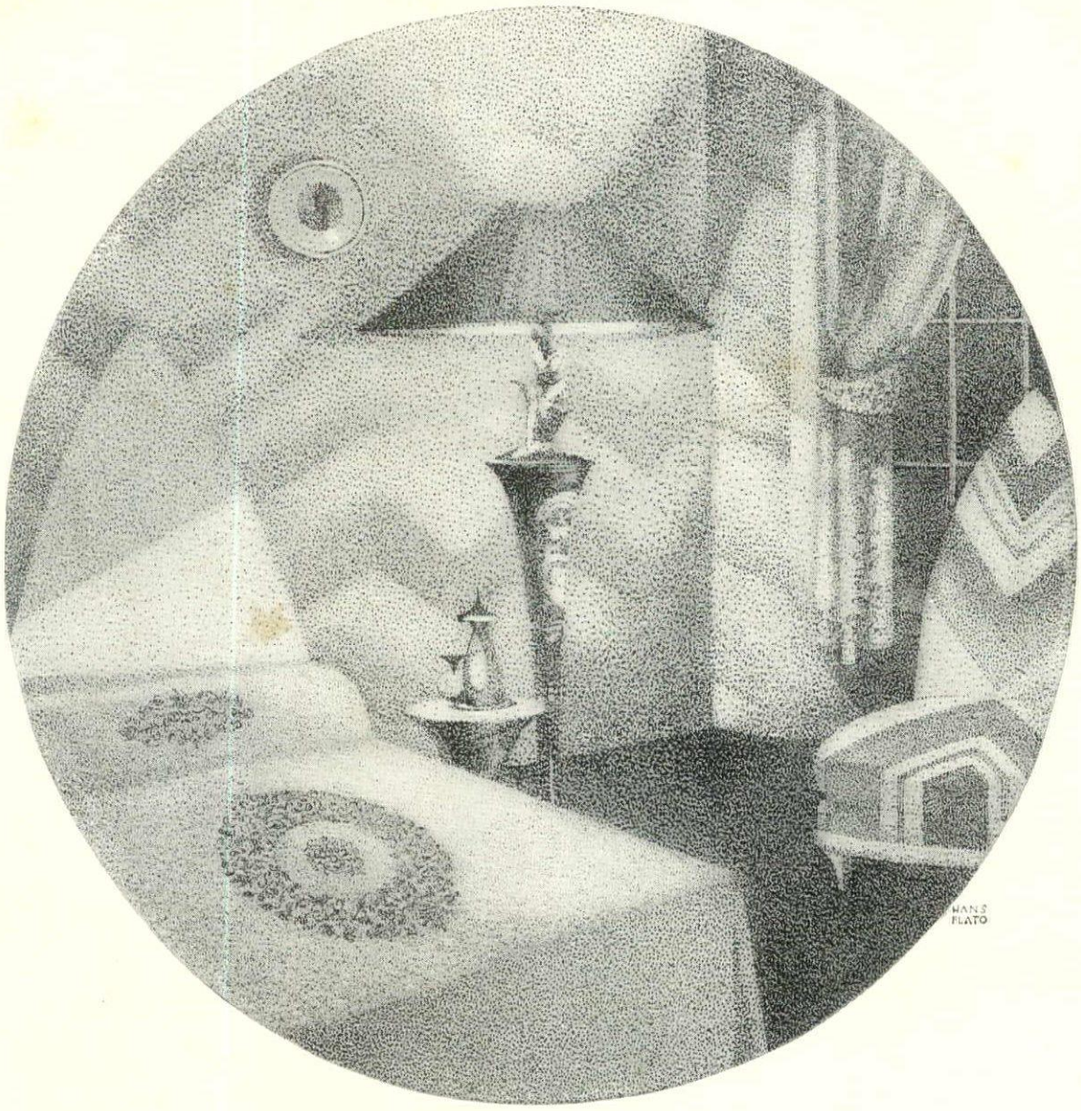
Vell, they called it PIECES OF CHARM, *and I immediately associated it with ch a charming woman as you."*

Flatterer! . . . Now I'm positively ashamed of the poor little gift I've got for you."

ise, indeed, is he who gives PIECES OF CHARM . . . and flattered beyond words is e who receives it. For PIECES OF CHARM is noble and exquisite silverplate . . . 47 ROGERS BROS. . . that lends lustre and distinction to tables perfectly ap-inted. The so-called fancy flatware yet withal so essential . . . to be had either in e gorgeous Pieces of Charm Cabinet . . . containing eight salad forks, ght butter spreaders, eight iced tea spoons, a berry spoon, a gravy ladle, a cold meat fork and a dessert server . . . or purchased as separate items, as suits your fancy, or your purse, in individual gift boxes on the wrappings of which the courtly figures of Watteau are imprinted . . . Silverware bewitching and honorably wrought, but a gift and a treasure most modestly priced.

"TREASURE BOUND ON THE GOOD SHIP BUDGET"

Once you see PIECES OF CHARM, you'll never be satisfied till your silverware service is complete. And to make it so is now one of the easiest things imaginable. Send for our new booklet, "Treasure Bound on the Good Ship Budget," and learn how to buy PIECES OF CHARM systematically and with pleasing thrift. Ask for Booklet M16, and address International Silver Co., Department E., Meriden, Conn.



Their loveliness lingers

LESHER MOHAIRS make dependable, long-lived draperies, bedspreads, chair covers and casement cloths. And their loveliness lingers as long as the memory of happy holidays.

They are woven of the strongest, cleanest yarn known to the world of weavers — the soft, smooth, silky Angora Mohair! They are finished by multiple processes that pledge wear and beauty. They shed dust and dirt, and withstand years of washings and strong sunlight. LESHER MOHAIRS never sag, or muss or crack. In their weave lies a rich, rare glint that answers sunlight with a gentle glow, and lamplight with a gracious sheen.

Dress up the house for holiday homecomings with LESHER MOHAIRS, and they will lend their loveliness, color and cheer for many holidays to come.

An interesting little brochure, written by a well-known authority, will be sent you *free* on request. It describes LESHER MOHAIRS and brings you helpful information concerning the Home Beautiful. Write for it.

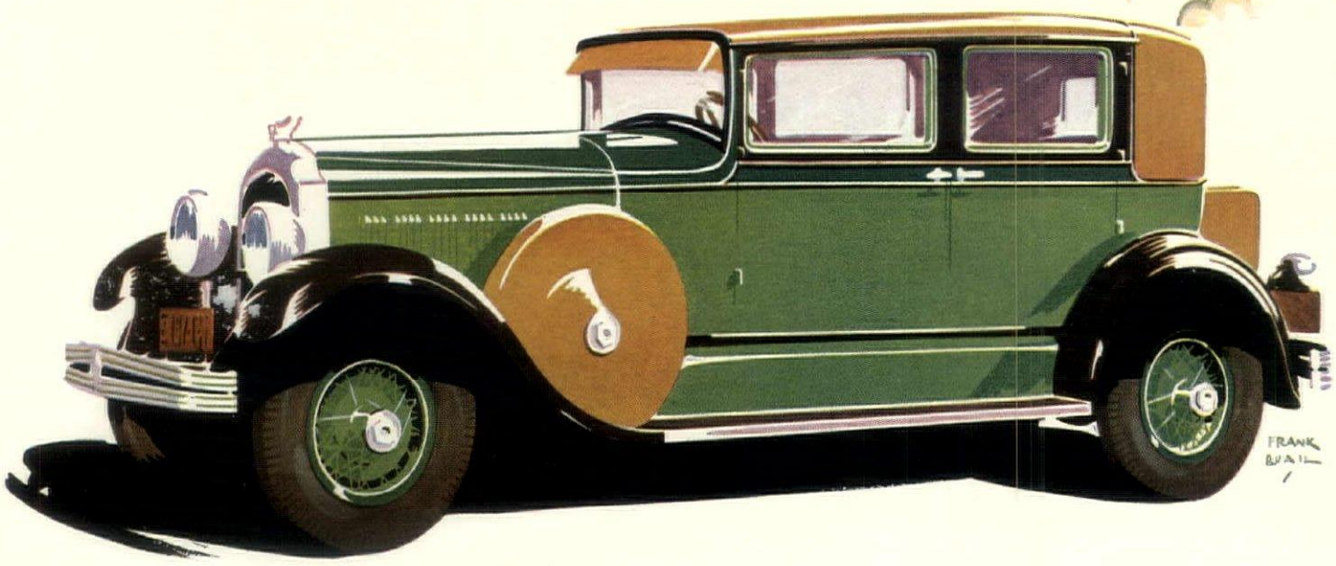
LESHER WHITMAN & CO.

EIGHT EIGHTY-ONE BROADWAY, NEW YORK CITY

LESHER MOHAIRS are Goodall Product—mad by the Goodall Worste Co., of Sanford, Main

Their pledge of absolu satisfaction is backed b many years of splend service.

PRESENTING THE NEW 112 H.P. CHRYSLER IMPERIAL "80"



AMERICA'S MOST POWERFUL MOTOR CAR

WALTER P. CHRYSLER and his engineers present what they believe to e the most notable car ever produced under Chrysler auspices—the new 112 h.p. Imperial '80," most powerful motor car of quantity roduction in America today.

The combination of the high compression Red-Head" with the new and larger motor ives fully 20% greater torque—while the increased length and width of the car, with its longer springs anchored in blocks of live rubber, and the new rubber engine mountings front and rear, confer a luxurious quiet, softness and comfort of riding unlike anything you have ever experienced.

Leading designers and craftsmen in coach work have planned and built entirely new and exclusive body styles for this new Imperial "80," giving an artistry of line and luxury of grooming in keeping with its new sensational 112 horsepower performance.

You should see the new Chrysler Imperial "80." Note its distinguished appearance, correct in each detail to satisfy every criterion of good taste. Then ride in it, for by demonstration alone will you fully appreciate the performance possible only to America's most powerful motor car.

Five body styles—Roadster, Close-Coupled Sedan, 5-passenger Sedan, 7-passenger Sedan, Sedan Limousine—$2945. to $3495. Also in custom-built types by Dietrich, LeBaron and Locke, up to $6795. All prices f. o. b. Detroit, subject to current Federal excise tax. Chrysler dealers are in position to extend the convenience of time payments.

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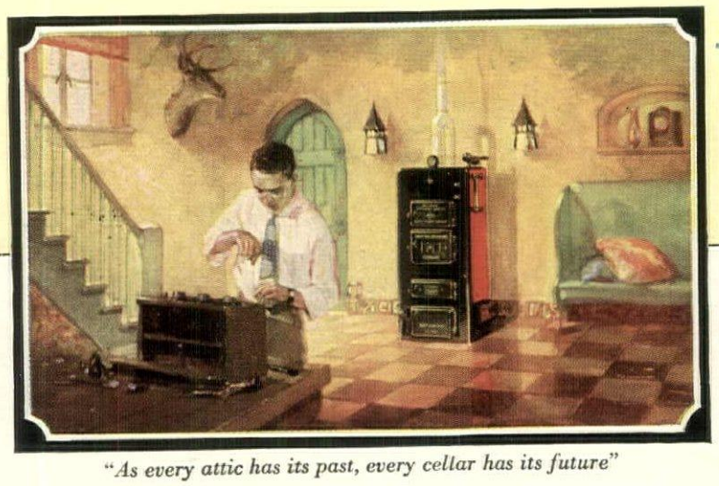
It costs no more than ordinary equipment



"As every attic has its past, every cellar has its future"

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THE NEW IDEAL GAS WATER HEATER

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KITCHEN MAID

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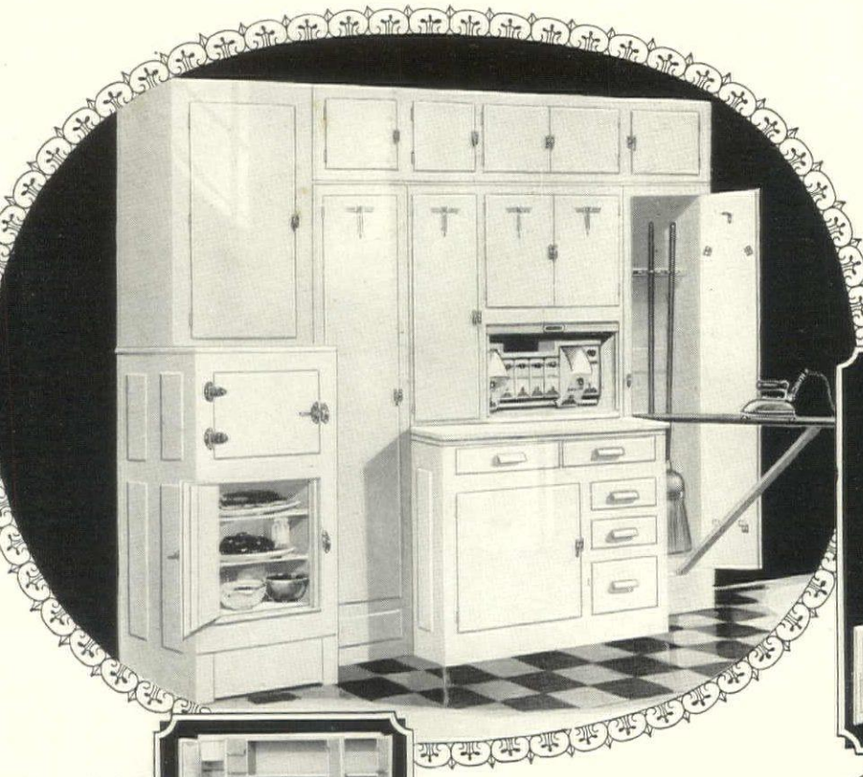

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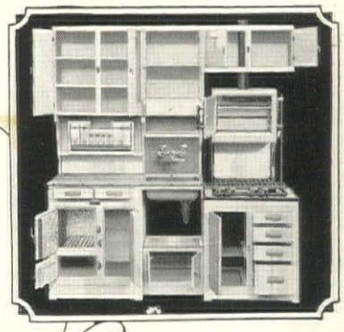

Kitchenette Assemblage including refrigerator, range and sink

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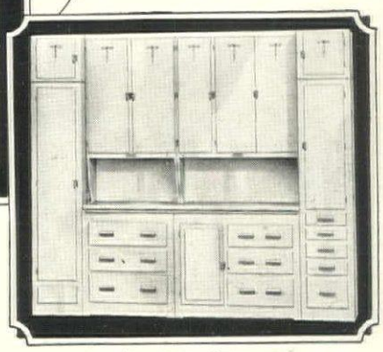

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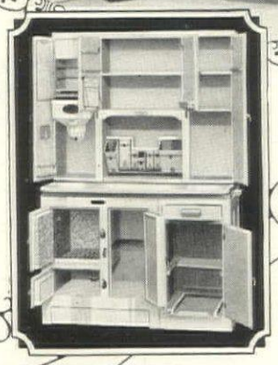

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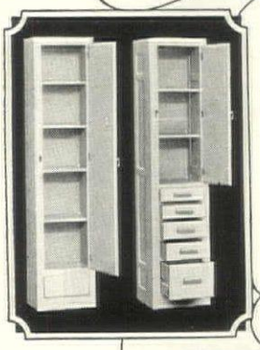
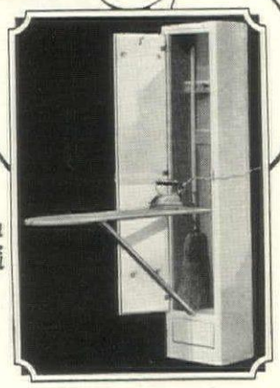


Dish and Linen Cupboards for every need



Broom Closet and Folding Ironing Board Combined

Color Variety
adds new distinction to these charming kitchen units

Alluring new possibilities for effective kitchen planning unfold with the introduction of color in Kitchen Maid Units. Five exclusive finishes to choose from! Dove Grey . . . Cactus Green . . . Lama Tan . . . Travertine Ivory . . . Shasta White. Each with a tasteful decoration of contrasting color. And, if you wish, the interior finish may be of one color—the exterior of another.

Thus today you may select units completely covering your kitchen needs and harmonizing delightfully with the color scheme you are planning. Each Kitchen Maid Unit is complete in itself—can be used alone or in a unit combination.

Only Kitchen Maid Units offer sanitary rounded inside corners, smooth doors and concealed hinges. They provide many other important features found in no other type of kitchen equipment. Yet they cost no more to install than old-fashioned cupboards. Write for the Kitchen Maid Unit catalogue.

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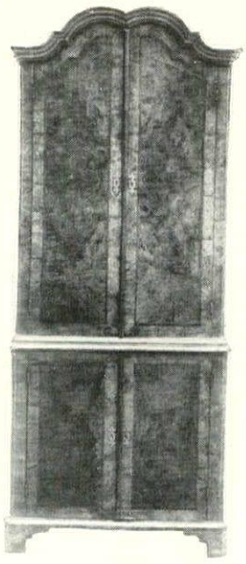

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This unusual walnut cabinet of the George I period, for instance, is one of the many beautiful pieces which VERNAX has kept from cracking or drying out. Its rich patina enhances both its value and its beauty.

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Juniperus rigida is hardy and fast-growing, a fine conifer for New England. It is a native of Korea and Japan, dark green and tufted

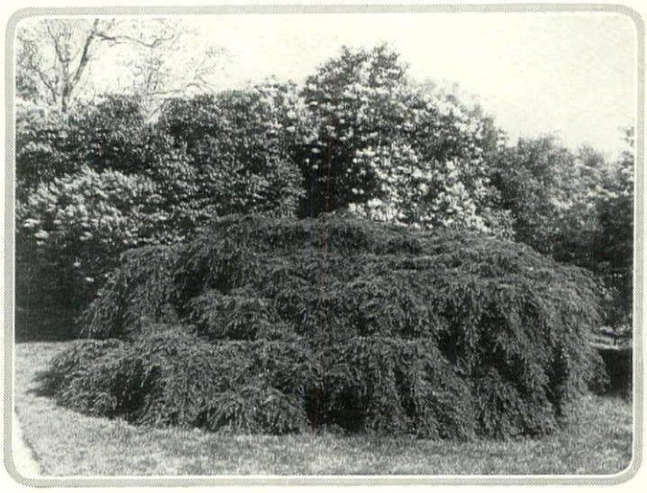
PENDULOUS TREE

(*Continued from page* 104)

ally pendulous and although they form no distinct leading shoot they increase sufficiently in height without assistance. Another type, to which belong the Weeping Beech and Ash, forms an erect leading shoot and stem but the branches themselves are pendulous. A modification of this is seen amongst certain conifers which have an erect trunk, more or less horizontally spreading branches and weeping branchlets. Here belong such lovely subjects as the Sargent Hemlock (*Tsuga canadensis pendula*), the Weeping Douglas Fir (*Pseudotsuga taxifolia pendula*) and many Cupressus. These three types are natural weeping trees. A fourth form is really prostrate in habit—the Camperdown Elm and Tea's Weeping Mulberry being well-known examples. Unless these are grafted high up on standards or artificially trained to form an upright stem they remain sprawling shrubs. If the trunk is not tall enough they are dumpy in appearance and devoid of grace and e gance, which is the real charm of weeping trees. How often one s on suburban lots low, squat, u specimens of Weeping Mulberry a Camperdown Elm, the former pecially seeming to be a great fav ite. Really, such monstrosities ou not to be perpetrated on a long-suff ing world, and the fact that it is tyro in the game of gardening tha imposed upon makes the offense those who plant these ugly ducklin all the greater. As a matter of fa unless the lawn is spacious weepi trees should be avoided. They n space, ample space, and a smo lawn; then the effect that they achi is a perfect combination of elegan grace and beauty.

In various parts of the world d ferent trees with pendent branches to be found, some of which are w suited for growing in Californ Florida and other parts of this cou

(*Continued on page* 142)



Sargent's Weeping Hemlock was discovered growing in the Highlands of the Hudson River many years ago. It is a low, spreading form that is lovely the year around

Bringing new Smartness to Dining

DINNERS to shine in your memory....unfading bright visions of radiance, of smartness. Tables, at first glimpse so captivating, which become with the succeeding courses changing pictures of loveliness....their beauty caught in the misty gauze of candlelight.

Such will be your dinners, if your table wears Black Knight China. Binding spells of beauty, ushered in by the glorious service plate, prolonged by each lovely course service, and graciously concluded by brilliant tiny cups for coffee after dinner. And, more, the versatility of Black Knight designing provides smart patterns for every occasion.....be it a sprightly luncheon, a formal dinner, or even breakfast.

You may always have the utmost confidence in Black Knight China. Its color brilliance will never fade. It is prisoned permanently in a pearly ivory glaze which is so hard and dense it can never be scratched or worn. Softer chinas than Black Knight are quickly dulled in service.

Smart shops the country over offer Black Knight China from open stock, and there are special exhibits at Ovington's, New York; John Wanamaker, Philadelphia; L. Bamberger & Co., Newark; R. H. Stearns Co., Boston; Scruggs, Vandervoot & Barney, St. Louis.

Concerning Amenities of Dining

Black Knight makes available a book called "The Gracious Art of Dining" by Mrs. John Alexander King, of Delineator, a noted authority. Discussing exhaustively the customs of modern dining. Containing suggestions for correct tables, pictorial suggestions for unusual ones, treating on the smart etiquette of linens, silver, glass, china. Send 25c to Black Knight, 104 Fifth Avenue, New York.

The Hallmark of BLACK KNIGHT CHINA *Smart Distinction*

BLACK KNIGHT CHINA

CHRISTMAS TABLES *from* GRAND RAPIDS

Gift Tables in BEAUTIFUL WOODS by *Imperial Craftsmen*

ON YOUR GIFT LIST no doubt are home lovers who like best of all some charming bit of furniture. The delightful Christmas Tables by Imperial designers and craftsmen which are now in the stores will solve many of your shopping problems. You will find a variety of appealing designs moderately priced for the holiday purse, ranging from quaint pieces in antiqued woods to the smart modern styles. These are gifts of taste and distinction, enriching the home with lasting beauty. Each authentic Imperial table carries the emblem of the crown and green shield — a famous furniture mark that heightens the appreciation of the gift.

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Humidor Tables
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PENDULOUS TREE

(*Continued from page* 140)

try. In India one of the most magnificent of all trees with a widespread umbrageous crown and streamer-like, hanging branches is *Ficus Benjamina*. This is a member of the Fig family with small, polished, evergreen foliage. It should be grown as a shade tree in the warmer parts of Florida.

In India and Malaya grows *Casuariana equisetifolia*, which resembles a gigantic Horsetail with whip-like, dark green branches. Its effect is somber but since it will grow in pure sea sand it has a decided value in the tropics and subtropics. Very beautiful is *Agonis flexuosa*, a common tree in parts of western Australia where it often forms an undergrowth in the park-like Eucalyptus forests. It has narrow, oblong, Willow-like leaves and axillary clusters of pure white, Myrtle-like flowers strung along pendent branchlets. Its principal branches are ascending and spreading and make a round-topped tree. For California it should make a fine ornament in parks and an excellent street tree.

THE BABYLON WILLOW

In the north when weeping trees are thought of Willows at once suggest themselves to the mind. Possibly the oldest of such cultivated trees is the Willow of Babylon, under which name, as a matter of fact, quite a number of Weeping Willows pass. The story of the Willow of Babylon is old, very old. A Chinese tree, it is doubtful if it was ever known by the waters of Babylon for which it is named and endeared to the minds of most people. Truth often shatters fond delusions and robs us of many pleasant myths to which we fain would cling. So much has the name "Willow of Babylon" captivated the popular mind that Weeping Willows generally are considered to be this tree. In spite of the shock to popular belief truth necessitates the record that the trees in the Psalmist's wail (Psalms CXXXVII, verse 1, 2. "By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the Willows in the midst thereof.") are not Willows at all but a Poplar (*Populus euphratica*)! The Willow of Babylon is common on alluvial areas in China, especially those of the Lower Yangtze. It has been much planted and it is often difficult to tell the wild from the cultivated trees. Near Shanghai it is abundant but it does not grow as far north as Peking, where the winters are too cold for it. In central China it is common, but the largest wild trees I have seen were in western Szechuan, near the Chino-Thibetan borderland. In its typical form it is a broad-topped, spreading tree often from 60′ to 80′ tall, from 6′ to 10′ in girth of trunk, and from 50′ to 60′ through the crown. The pendent form is really an extreme condition but it is common. In relation to this it is worthy of note, for the fact has not been properly appreciated, that many Tree Willows have these forms of habit. The typical form has a broad crown, and one extreme inclines to be more or less conical and t other pendent. This range of var tions—this diversification into th forms—obtains not alone in *Sa babylonica* but also in *S. Matsuda* common around Peking and we ward; *S. koreensis*, in Korea, and *S. Warburgii* of Liukiu and Formo It occurs in other Tree Willov whose names are less familiar.

An old Chinese book says "t Emperor Yang Ti of the Sung d nasty built a great canal a thousa li (Chinese miles) in length, a encouraged the people to plant W lows along its banks. For each t planted a roll of silk was given a the trees were named after the E peror and called 'Yang-liu' ". Japan the highest type of femini beauty is symbolized by the Willo for gracefulness, the Cherry-blosso for youthful charm, and the Plu blossom for virtue and sweetness. celebrated Japanese beauty is know as Yanagi-no-oriu, or "Willo woman", and is said to have Yanagi-koshi—Willow-waist, becau she is slender and graceful like t hanging branches of that tr Dancers, too, are said "to sway li the branches of the Willow wh wafted by the summer's breeze." the "willow-pattern" crockery a porcelain is perpetuated the leger of the Chinese maiden Koong Shee w loved her father's secretary, Chan and ran away with him. A simil legend is current in old Kore literature. In our own folk-lore a songs the Willow is associated wi love, unrequited or forbidden. Som one has asserted that the beautif always awakens sadness, and perha this explains why the Willow a grief are inseparably linked in t poetry and prose of many lands.

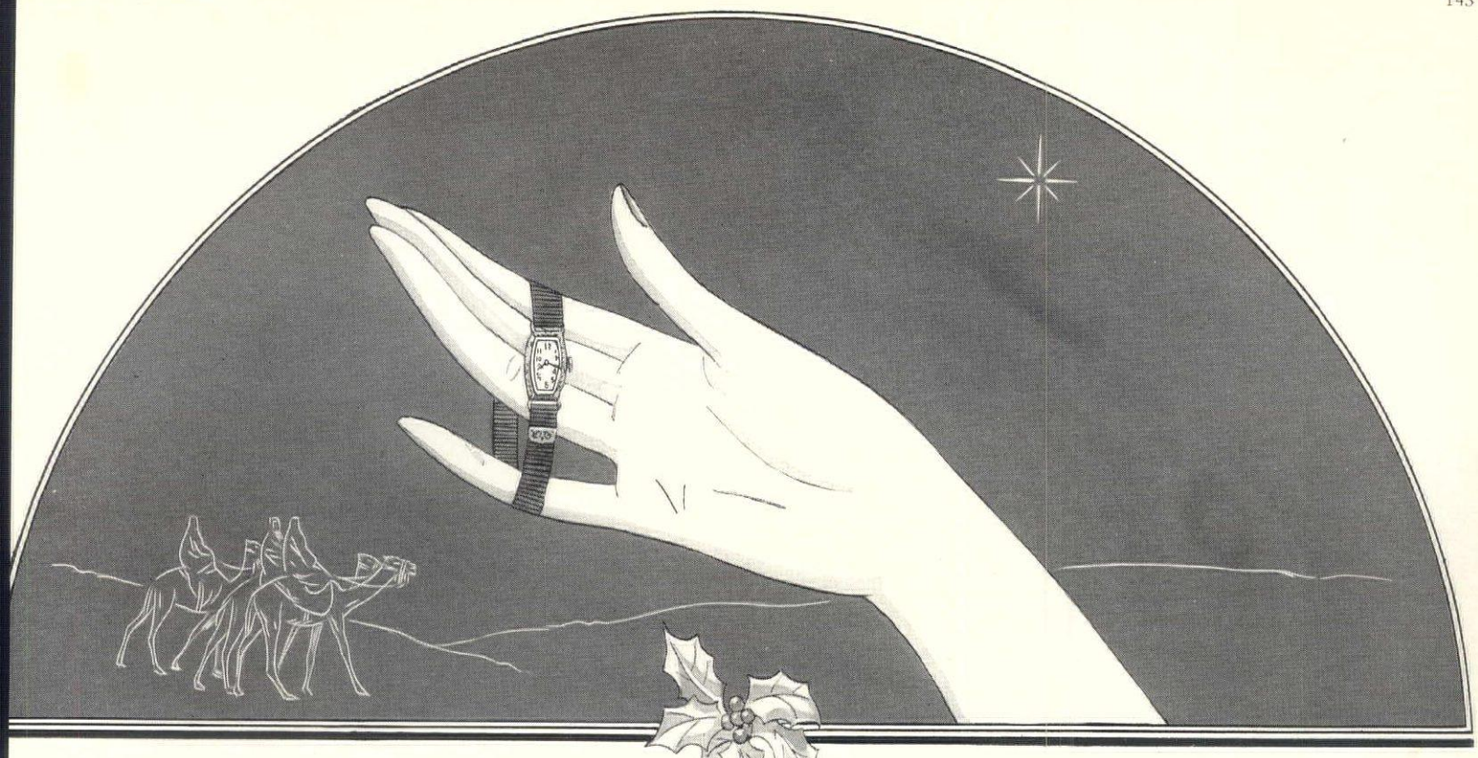
IN THE EAST

In China the Babylon Willow is favorite garden tree and is al planted by graves and in temp grounds. In northern China a Korea its native confreres are used the same manner. To Japan the ma form of *S. babylonica* was long a taken and in many cities—Tokyo, f example—it is a favorite street tre being kept severely pruned. In Ja anese gardens, temples and pala grounds it is also common. This ma tree has been introduced from Jap to California where around S Francisco it is commonly plante How, when and by what means reached Europe is not known, but all probability by the old carav routes across central Asia.

On St. Helena Babylon Willov were planted by General Beatso governor of the island, about 181 One of these trees became a favori with Napoleon during his exile ther

All the Babylon Willows known Europe are female and in all prob bility originated from a single tre It is rather tender, not long-lived a large specimens are rare in norther Europe. When it was brought to th country we know not, but probab toward the end of the 18th Century.

(*Continued on page* 144)



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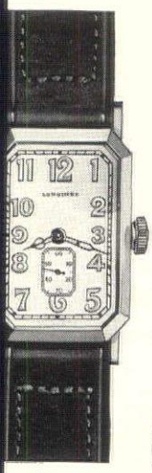

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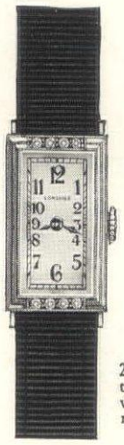
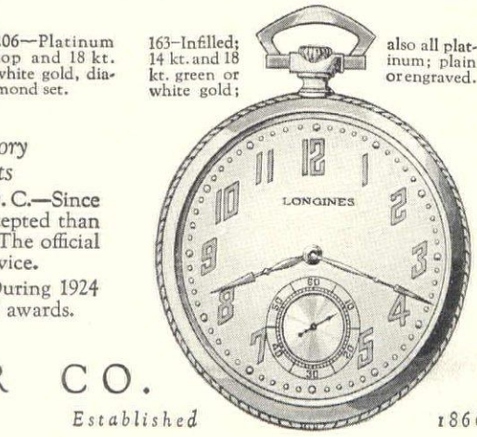


206—Platinum top and 18 kt. white gold, diamond set.



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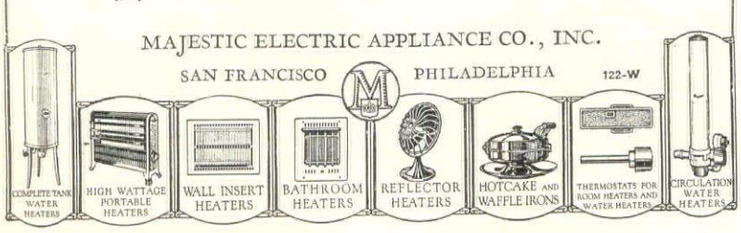

PENDULOUS TREE

(*Continued from page* 142)

has also been carried to South America, and travelers say that, in Chile especially, by the sides of irrigation canals, magnificent specimens occur. Near Boston it is scarcely hardy, but in the Arnold Arboretum some trees raised from cuttings I sent from central China are promising.

A hybrid supposed to be between *S. babylonica* and *S. alba*, named *S. sepulcralis* but better known as *S. Salamonii*, and of which only the female is known, is a much more hardy tree. It is a great asset. Handsome is the Wisconsin Weeping Willow, a supposed hybrid between *S. babylonica* and *S. fragilis*, named *Salix blanda*, a much more hardy tree than the Babylon Willow. It is a very fast-growing tree with long, pendent branchlets which reach almost to the ground. There are two weeping forms of the White Willow (*Salix alba*), one with yellow shoots called *vitellina pendula*, and one with reddish shoots known as var. *chermesina*. Then there are *Salix purpurea pendula* and *Salix elegantissima*, both Weeping Willows. In the northern parts of this country these different forms pass for the Babylon Willow but, as a matter of fact, the real tree is unknown there since the cold is too great for it to live.

The most beautiful flowering tree with pendulous branches is *Prunus subhirtella pendula*, also a native of the Orient and cultivated from time immemorial around the temples and palaces of Japan. This is a natural variety of a Cherry widely distributed in northeastern Asia. A small percentage comes true from seeds and this is the best way to propagate this plant, but it requires careful training to develop a tall, upright stem. A quicker method is by grafting the weeping form on its own seedlings.

THE WEEPING CHERRY

The Weeping Cherry was sent from Japan as long ago as 1861 but one rarely sees a decent specimen. In Japan, trees 70′ to 80′ tall with widespreading crowns and enormous boles are found up and down the country. The long pendent branches are slender and in spring when strung with pink blossoms are transformed into waving masses of pink. The Japanese name translated signifies "Hanging Thread Cherry" which has reference to the slender character of its branchlets. Truly there is no more beautiful tree in spring than the Weeping Cherry and some nurseryman ought to make a specialty of growing these plants right for the garden-loving American public.

For the center of a large lawn in full view of the house the grandest of weeping trees is the Pendent Beech (*Fagus sylvatica pendula*). Visitors to Newport, Rhode Island, must have admired the many fine specimens to be seen in the grounds of the older houses. At Flushing, Long Island, is a magnificent specimen which one is glad to learn the town has undertaken to preserve. The Weeping Beech has its main branches very irregularly disposed, forming rugged lines, especially in youth. Later it fills out a becomes a handsome tumbled mass foliage through the summer and irregular tangled thicket of gr branches throughout the winter. tree of this Beech may be tall a slender or low, broad and irregul according to the direction of t larger branches which may grow u ward or outward or almost any dire tion. The smaller branches are u formly pendulous. It is a natu variety, which was found wild in forest in France many years ag There are several other forms w more or less pendulous branches well as a very curious variety kno as the Parasol Beech (var. *tortuosa* which has a short, twisted trunk a a hemispherical crown with all branches directed downward and oft touching the ground. It is seldo more than 10′ high and is more cu ous than beautiful.

Rivaling the Weeping Beech as noble subject for large lawns is *Ti petiolaris*, a European tree, at matur 80′ and more tall, irregular, don shaped in outline with pendent branc and branchlets and large, handso foliage showing white on the und side when it is stirred by even gentlest breeze.

WITH LUSTROUS FOLIAGE

Tea's Weeping Mulberry (*Mo alba pendula*) has been mention and the abuse it has suffered in hands of garden planners comment upon. It is, if properly grown—a by properly grown I mean graf high up on a stout standard—a v useful, quick-growing, weeping t with handsome, lustrous foliage a long, slender, perfectly pend branches. Unless grown right it however, more like a mop than a tr Light and graceful, and best sui for the comparatively small lawn, the weeping forms of the comm European Birch (*Betula pendula*) which the best is var. *Youngii*, wh has the principal branches spreadi and recurving from an irregu pyramidal head and very slen hanging branchlets. Unfortunate these Birches are short-lived.

In parts of this country, where English Holly can be successful grown, *Ilex aquifolium pend* should find a place on every lawn. is a shapely tree of moderate size w stiffly arching and pendulous branch and dark, lustrous green leaves. Lov at all seasons of the year, it is es cially so in winter. There is also weeping form with the margins the leaves edged with white (*argen marginata*), which is well wo growing. It is known in the trade Perry's Weeping Holly. Both essentially lawn trees and may eas be accommodated to a lawn moderate size.

A form of the Scotch or Wy Elm, known as the Camperdown El from an estate near Dundee, Scotla where it originated a century a more ago, is an excellent arbor tr If grafted high up on a standard makes a rigid, widespreading, u

(*Continued on page* 148)

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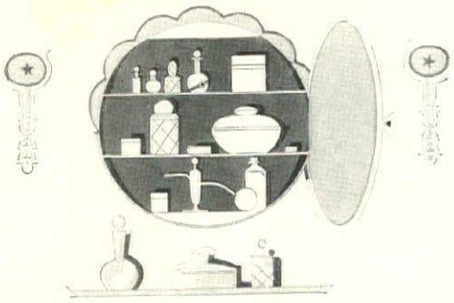

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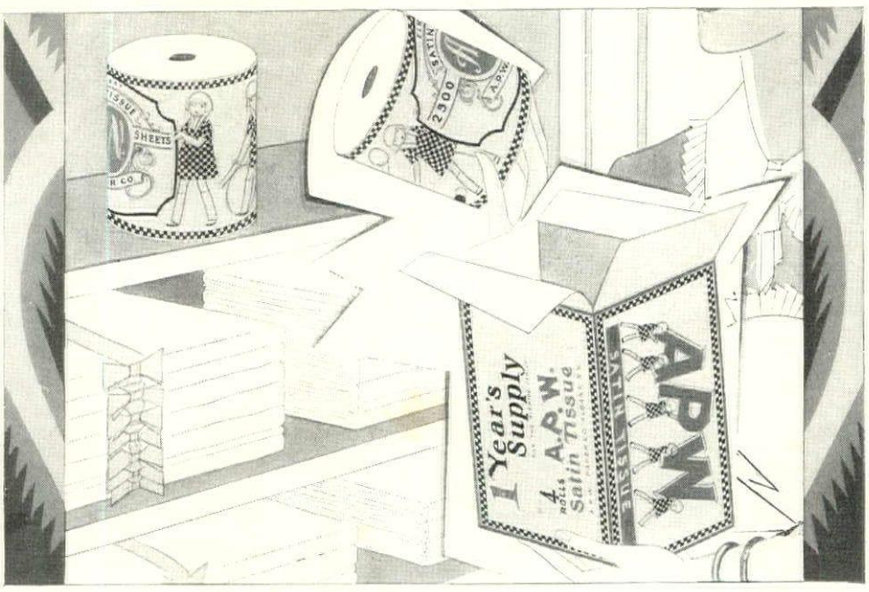

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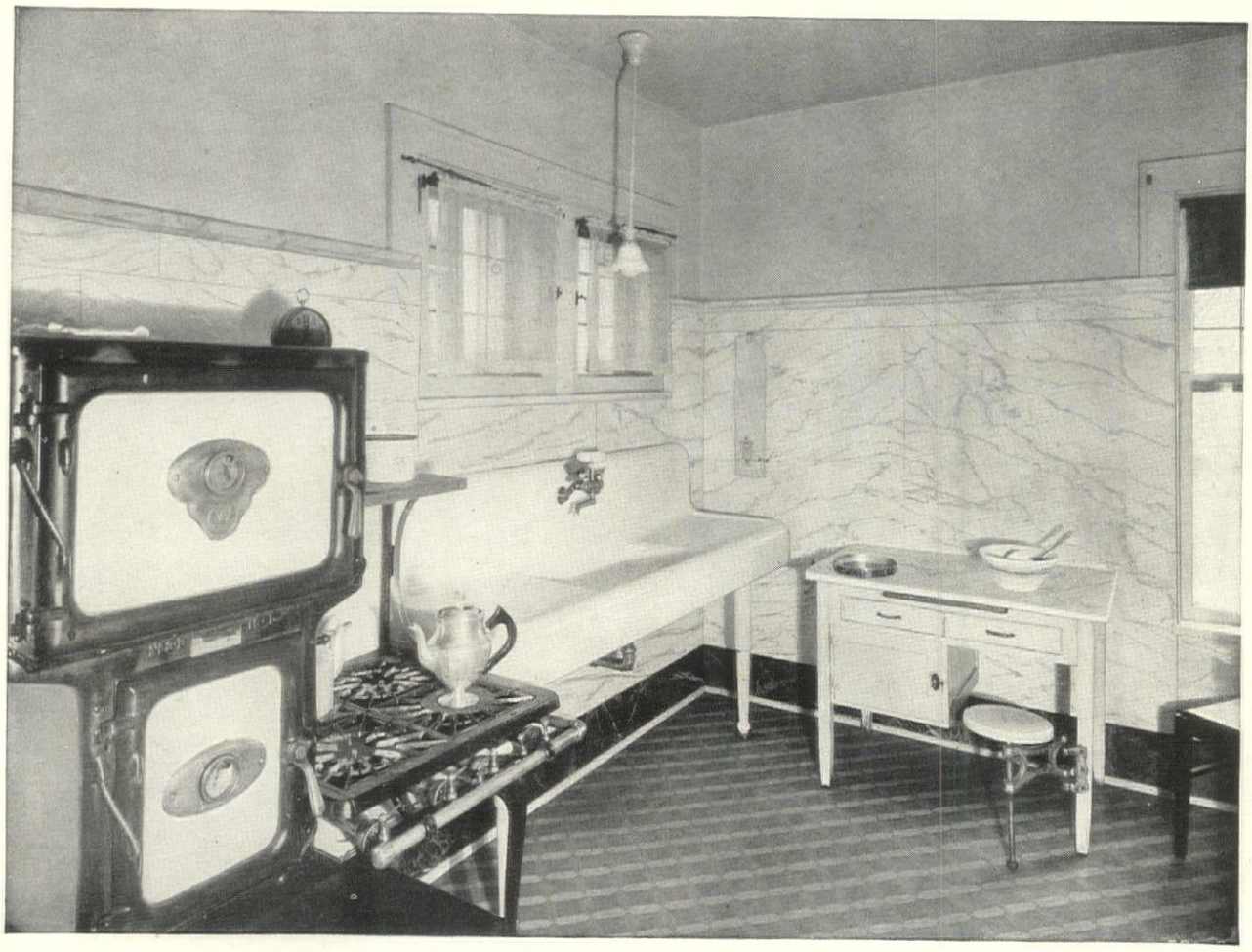

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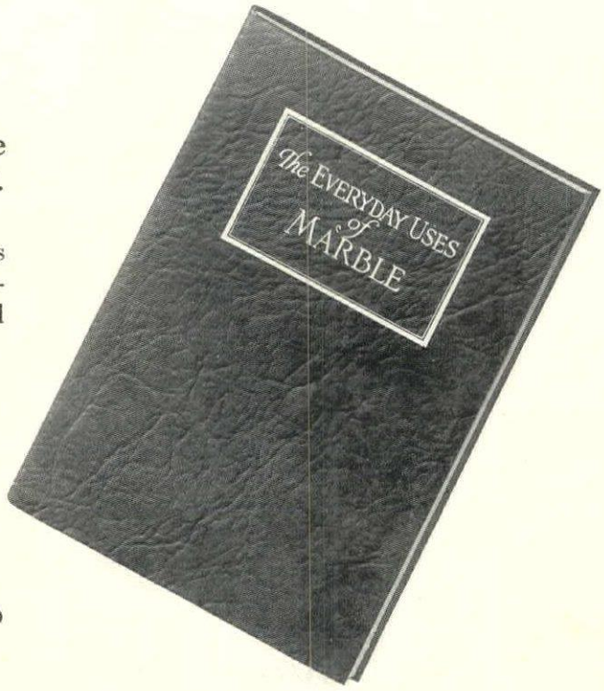

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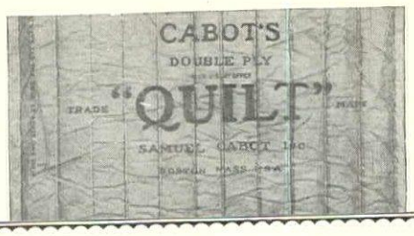

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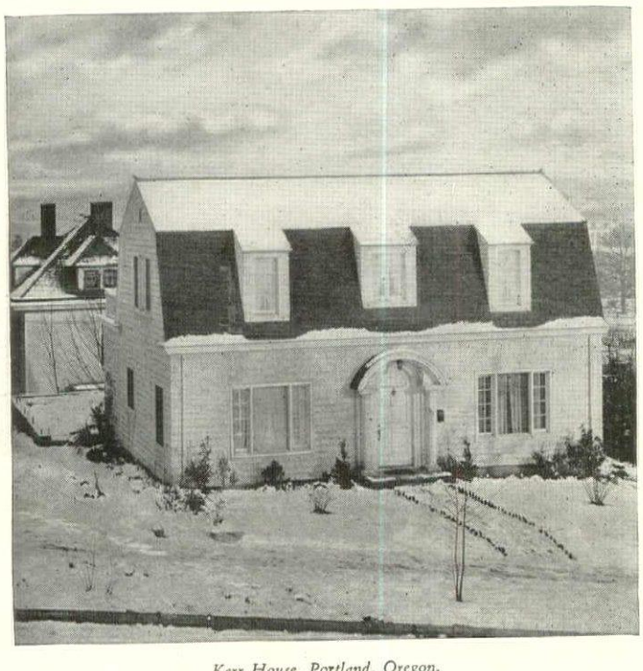

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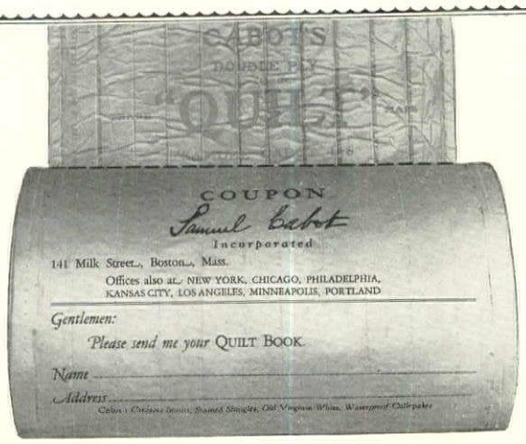

GARDENING IN DRY SOI

(*Continued from page* 70)

thrive. This year I am adding a dozen Yuccas to fill the gap between the Poppies and the late summer effect.

Autumn has always been the most effective time in my dry garden, for the purple New England Aster has seeded abundantly and begins to bloom by the middle of August. It lasts a long time and by the time the Barberry hedge has colored to deep blood red, the gorgeous combination has caused some passersby to stop and ask what that flower might be.

Shrubs turning vivid red are Sumac, Barberry, Highbush Blueberry and Tartarian Maple. Bayberry and Sweetfern are invaluable in dry soils. *Clematis paniculata,* Hall's Honeysuckle and Bittersweet will quickly cover a very dry bank.

Less spectacular than the garden, but vastly interesting, is the barren slope or empty corner planted with some of the smaller and perhaps more unusual rock or alpine plants. A spot which is too raw and bare to support a garden of average sized flowers may have rocks inserted to hold the soil, and a different type of planting developed. Start with a dozen dwarf Heathers *(Calluna vulgaris nana).* This makes a compact mat about 4″ high of a deep rich green. Among little stones in front of these try a dozen different kinds of Sempervivums or "hen-and-chickens." It is interesting to compare their differences. It is fun to try as many kinds of Sedums as you can, ranging from the *spectabile* of a foot in height to the little gray *Sedum dasyphyllum* not over ¼″ in height. Another gray one is *Sedum pruniatum fosterianum. Sedum* [illegible] *dium* looks like soft green mo[illegible] *Sedum acre* has a vivid yellow bl[illegible] som, *Sedum album* is white, *Sedu* [illegible] *stoloniferum* is pink, and *Sedum ka*[illegible] *schaticum* is called the Orange Stor[illegible] crop. There is *Saxifraga mcnabbia*[illegible] with a tall cluster of white flow[illegible] speckled with pink like a bird's eg[illegible] and whose crisp little rosettes bead[illegible] white look as if made of glass. The[illegible] is creeping Thyme both green a[illegible] gray, little cobwebby buttons of [illegible] minute *Sempervivum arachnoideu*[illegible] *Hierneria glabra* (a fine green cree[illegible] ing plant good for the cracks of sto[illegible] pavements), the frail little alp[illegible] Poppy which wintered on a most [illegible] posed slope. There are Drabas, A[illegible] bretias, *Veronica repens, Silene pusil*[illegible] all most minute creatures, and th[illegible] are several kinds of miniature pin[illegible] *Dianthus caesius arvernensis* is 3″ hig[illegible] with pink blossoms not much larg[illegible] than a Forget-me-not; *Diant*[illegible] *neglectus* has flowers the size of [illegible] five-cent piece, and *Dianthus alpi*[illegible] is another tiny one. *Dianthus arenar*[illegible] or Sand Pink with stems 6″ tall [illegible] however, a tiny fringed white flow[illegible] And lastly, though very cheap a[illegible] common, the Dusty Miller *(Arteme*[illegible] *stelleriana)* is invaluable because [illegible] piece cut off and stuck in the grou[illegible] will grow, at any time and anywh[illegible] I have seen it on the beach in p[illegible] sand, have put it in a window [illegible] without water and had it grow [illegible] summer, and wherever there is a p[illegible] fectly hopeless spot, some cutti[illegible] of this plant will soon make a silv[illegible] gray carpet.

PENDULOUS TREE

(*Continued from page* 144)

brella-like crown beneath which a tea table and lounge chair can be accommodated easily. It is best planted not far from the house and to one side of the lawn. It is stiff in appearance but is a noteworthy and exceedingly useful weeping tree. Of many of the older known trees more or less pendulous forms are known, but many of them are more curious than beautiful and more fit for museums, such as the average botanic garden, than for the lawn, large or small, of the garden lover.

There are, however, several Conifers of pendent habit that are beautiful at all seasons of the year. The most familiar, perhaps, is the Weeping or Sargent Hemlock, whose history is interesting. It was discovered many years ago on the mountains behind Fishkill Landing on the Hudson River by the late General Howland and named by him Sargent's Hemlock for his friend and neighbor, Henry Winthrop Sargent. General Howland found four or five of these Hemlocks, and one of his original discoveries is still living at Holm Lea, Brookline, Massachusetts, the estate of the late Professor C. S. Sargent. The variety has been extensively propagated by grafting but such plants grow more rapidly, are of more open, less compact habit, [illegible] not so beautiful as the seedlings.

The Weeping Douglas Fir, wh[illegible] was picked out amongst seedlings [illegible] the type, is handsome for broad la[illegible] with its long, pendent branchlets. [illegible] western North America grows *P*[illegible] *Breweriana,* a naturally weep[illegible] Spruce, with long, hanging, rope-[illegible] stems clad with dark green lea[illegible] silvery on the outside. Unfortuna[illegible] this tree is not quite hardy in Ma[illegible] chusetts but further south it can [illegible] should be grown. Similar in habi[illegible] the Himalayan *Picea morinda,* a sp[illegible] did subject for California and w[illegible] States. Much cultivated in China [illegible] long ago introduced into Europ[illegible] the Weeping Cypress *(Cupre*[illegible] *funebris),* a cheery mass of gree[illegible] any season of the year. This Cyp[illegible] is not hardy in New England [illegible] thrives splendidly in Califor[illegible] Nearly all the different Cupressus [illegible] the related genus, Chamaecyp[illegible] have weeping forms; so too, have [illegible] Junipers. The most beautiful Jun[illegible] that is hardy in Massachusetts [illegible] *Juniperus rigida,* native of Korea [illegible] Japan. This has the main stems e[illegible] and secondary stems ascending [illegible] spreading. From these hang a tu[illegible] mass of branchlets clothed with [illegible] green, needle-like leaves.

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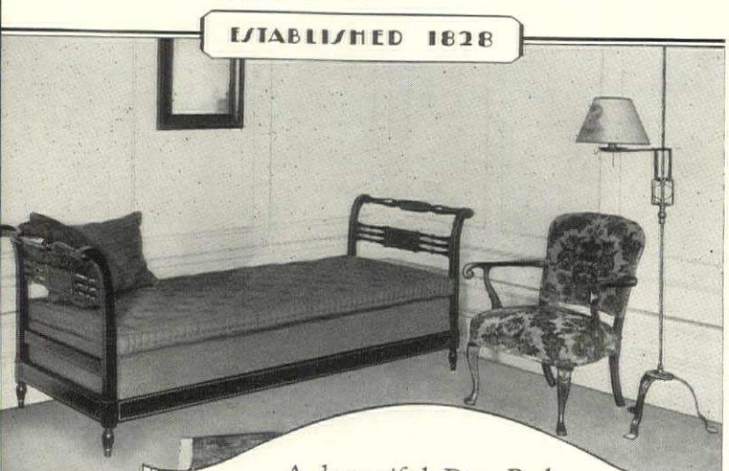

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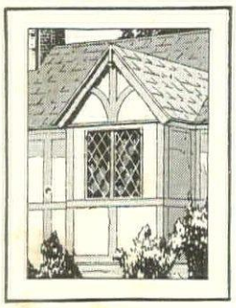
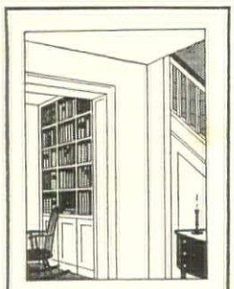


The Question Askers in the Pondosa Pine Prize Contest *were mighty shrewd*

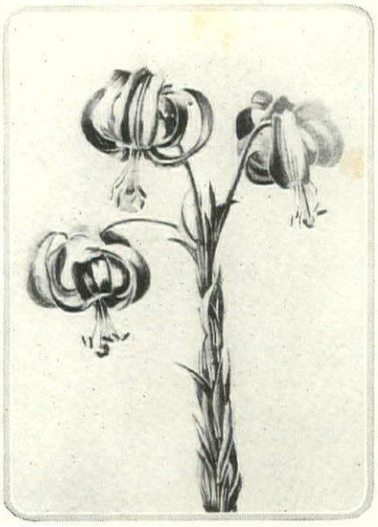


THE more we study the thousands of questions submitted in the question contest on Pondosa Pine the more we are impressed at their intelligence. This leads to one inevitable conclusion—the question askers did not depend on what they knew about lumber. There is every indication they went to their architects, contractors and carpenters, and to their lumber dealers. And the questions they asked are proof positive that they are all very much wiser now about lumber for building purposes than ever before.

We venture the assertion that if any one of these question askers were to start building a house today, he would have a better house, a longer lasting house, better interior trim and exterior finish. Because he would know about Pondosa Pine, and where and why it should be used.

From the questions asked we are compiling a book that will be of inestimable value to all who build or who work with lumber. It will be some time before it is completed, but if you send us your name and address we will mail you a free copy when it is printed. In the meantime anyone planning to build, planning alterations or extensions to his home can pursue no better course than to go to his architect, lumber dealer, builder or contractor and find out all about Pondosa, the pick of the pines. It will be time well spent in learning how to invest building dollars most wisely. Address Dept. 10, Western Pine Manufacturers Association of Portland, Oregon.

Pondosa Pine
The Pick o'the Pines



L. chalcedonicum makes early root growth and should be planted by the middle of October. It ought to go deep enough to have 4" of soil above the crown of the bulb

STATELY LILIES FOR THE GARDEN

(*Continued from page 96*)

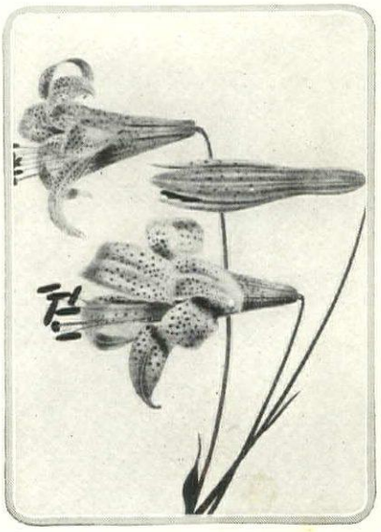
den in reality as it is on paper, we could order a little brook purling through an open forest glade for our Lilies. Then we could line the banks with *L. pardalinum* and all our own American peat and moisture-loving varieties, reserving the higher ground for bold clumps of our *L. humboldti* and *Washingtonianum*, going afield to bring back *L. auratum*, *giganteum*, and a host of beauties from far lands.

There are Lilies, too, for the rock garden, the dwarf, erect varieties generally making the best effects. Try *L. concolor* in a cool pocket. *L. rubellum* and *L. mari.mum* seem also to thrive better here than in other parts of the garden. Under proper conditions it is possible to naturalize Lilies. In no way are they more beautiful, but they need their proper drainage and soil and moisture, sunlight and shadow. To me they seem particularly lovely with a background of Hemlock or other conifers, perhaps because so many grow in this way on the lower slopes of my own native mountain

The Lilies are still much closer the wild state than are most of o garden flowers. A few have be domesticated as the Tiger and M donna, but the majority are litt tamed, and being little tamed th must be coaxed to accept our cond tions by a semblance of their ow Soil is an important requisite. A Lilies do not thrive in the same soil but the majority are found in Natu in a soil of considerable depth, rich leaf mold or peat; and though t moisture differs, it is inclined to uniform through the growing seas of any given species.

Peat or leaf mold mixed with sandy garden loam makes the best al around compost for them. Manu should, of course, never come in contact with a Lily bulb, but the are many of them that benefit mat rially by having it as a top dressin Deep spading is wise, seeing that t

(*Continued on page 152*)



From the Pacific Coast comes L. parryi, soft yellow with brown anthers and delicately fragrant. It likes a peaty soil, fairly moist, shaded and protected from heavy winds

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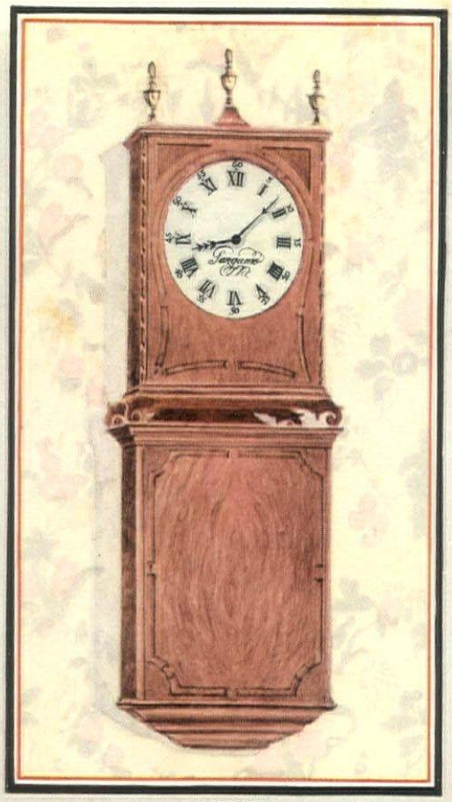

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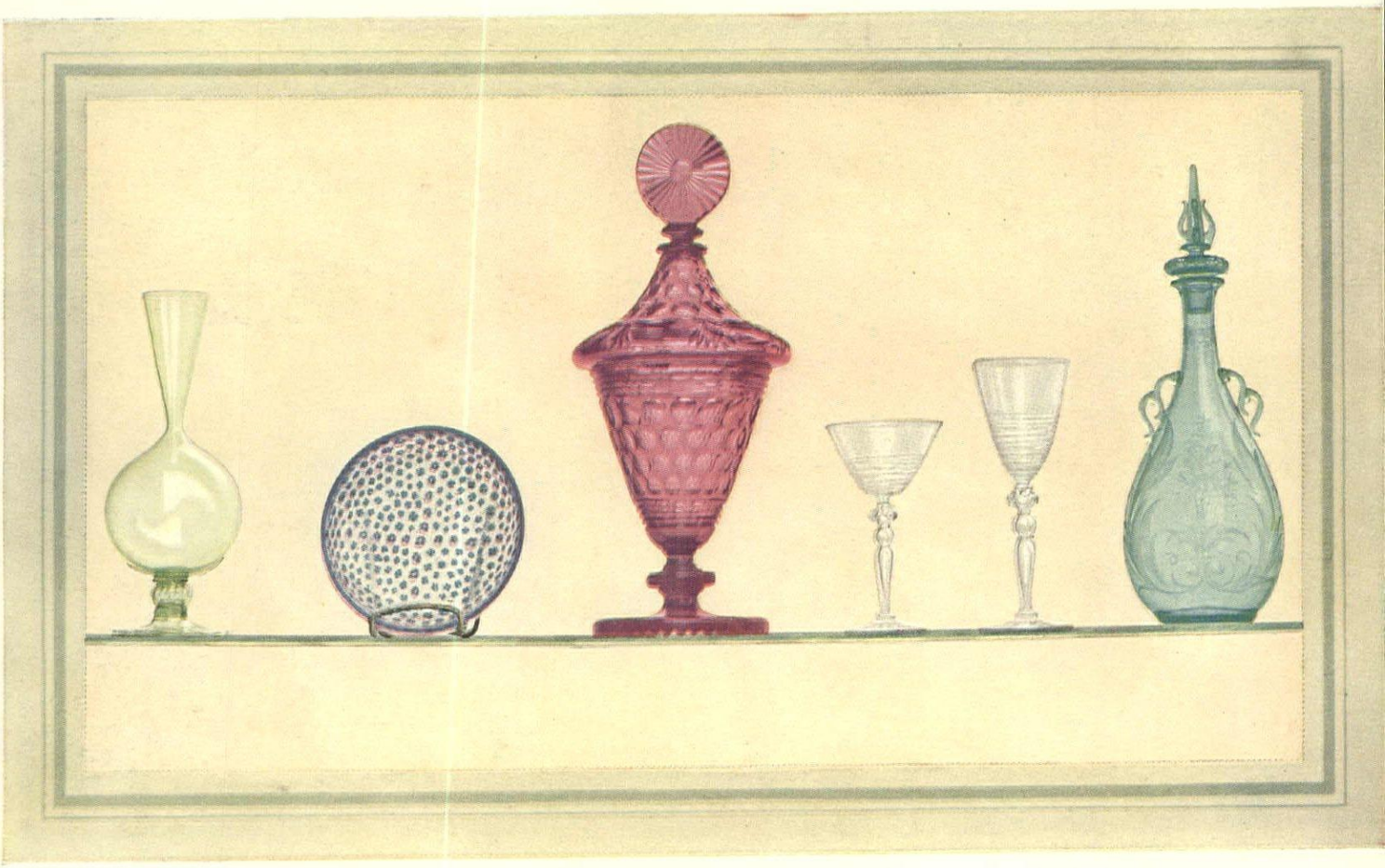

The pieces illustrated show the variety of forms and of decoration that make Steuben Glass unique in modern glass blowing. The METROPOLITAN MUSEUM *in New York exhibited the rare millefiori bowl. So difficult of production is this "thousand flower" glass that only two or three examples have been made in modern times.*

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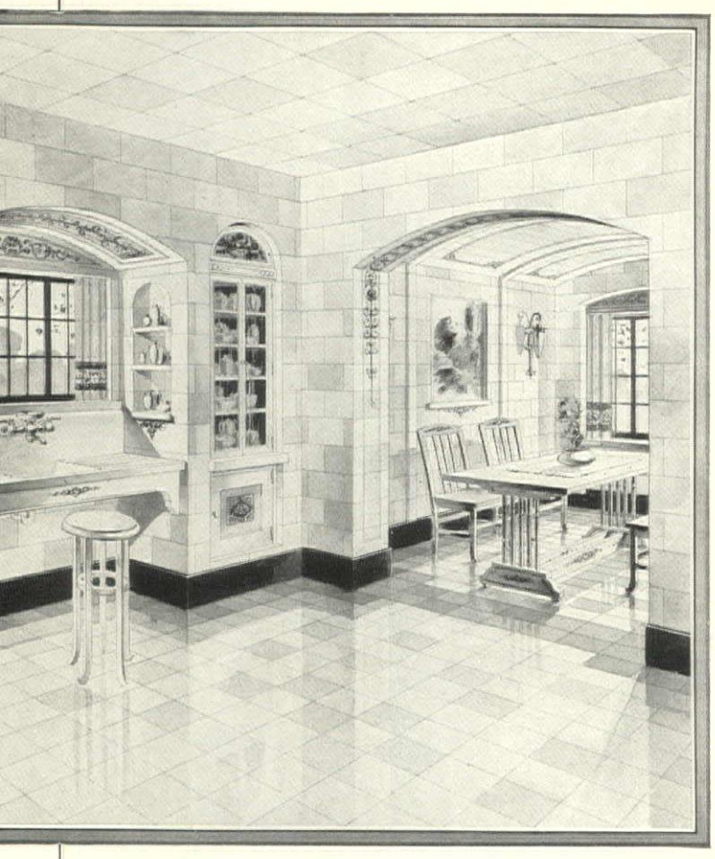

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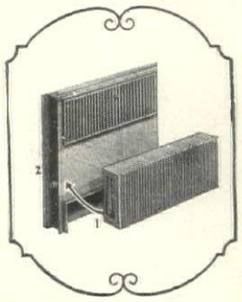

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Keeps You Fit

STATELY LILIES FOR THE GARDE

(*Continued from page* 150)

soil beneath is well broken, and gravel or brick rubble placed deep to aid drainage where there is any doubt as to its effectiveness. Another point to watch in the opposite direction is greedy tree roots that absorb too much food and moisture from the surrounding soil. Tubs sunk into the garden bed and filled with the soil holding the Lilies have sometimes been used for the purpose of protecting them from this condition.

All Lilies need moisture through their growing periods, some more than others. Few of them can withstand a long drought, and if they are once weakened by it, the bulbs rarely recover.

SHADE DEMANDS

Varieties also vary considerably in their shade desires. *L. hansoni* and *L. henryi* must have it or they become scorched. There are some other varieties that also demand it urgently; and then there are those that welcome while not requiring it. Shade does not mean that light and air are to be excluded. Tree shade is good provided it is sufficiently open, and if the tree roots do not starve and dry out the Lily bulbs.

Lilies have that attributed feminine quality of inconsistency. They do not always react alike to the same treatment. Sometimes they adapt themselves happily to seemingly impossible surroundings, and again they sulk if not humored to the most minute detail. It is this quality of uncertainty in their behavior that is so responsible for the diversity of cultural directions regarding them. I shall append several lists for different treatment, but this treatment is the usual condition under which they grow well, and is not a hard and fast rule incapable of being broken.

In choosing Lily bulbs, it is important to select plump ones. When they have been shipped or held for sale, they are usually shriveled unless especially packed for it. If this has not gone too far, they may often be brought to normal plumpness by laying them on moist Cocoanut fiber in a cool place for a few days. The bulb scales should be in a fairly good condition, and I always dust with powdered sulphur, seeing that it gets in under the scales. Some use powdered charcoal instead. Any decay or mold should be cut out.

Place the bulbs themselves on a little sharp sand and then pack the sand around them for a thin layer in immediate contact with the bulb itself. My garden is a clay base, but so treated, the Lilies have not given me trouble. A few of the more susceptible varieties I have taken the added precaution of tilting decidedly to the side so that the water would not settle in their scales. The *L. auratum* is one that profits by this.

The Madonna Lily makes a new growth of foliage in the late summer, and consequently should be planted in August. The scarlet Martagon (*L. chalcedonicum*) makes an early root growth and should not be out of the ground later than mid-October. The other varieties may be planted throu the fall as they can be obtained, even on into the winter if the fi is kept out of the ground by a hea temporary mulch of manure or ot material. Where this is impossil spring planting becomes necessary; spring bulbs are inclined to be ba shriveled and care should be used choosing them.

There is an old rule to plant L bulbs three times their depth. This not very accurate, nor would I r ommend it as a guide. There are t Lilies, *L. cordifolium* and *L. gig teum*, that should be planted with top of the bulb practically level w the surface of the ground. Of others, there are two classes merg into each other and difficult of marcation. These two classes are ma up of stem-rooters, and of those t root only from the base of the bul The stem roots are essential in prod ing bloom to the Lilies of this ty and the bulbs must be set deep enou to accommodate them. The size of bulb and the hardihood of the vari also have much to do with the dep but generally speaking, there sho be from 3" to 7" of soil above the of the bulb. *L. auratum* will not b such deep planting in a cold, soil as I am listing for it; and mammoth bulbs of *L. tigrinum* son times obtainable will bear an inch two more.

Cover top of bulb with three inc of soil. No or few stem roots: *L. ca dense, L. columbianum, L. grayi, parryi, L. parvum, L. philadelphicu L. pomponium, L. tenuifolium, washingtonianum.*

Cover top of bulb with three four inches of soil. Stem roots: *concolor, L. elegans, L. japonicu L. leichtlini, L. rubellum.*

Cover top of bulb with four incl of soil. No or few stem roots: *candidum, L. carniolicum, L. chal donicum, L. humboldti, L. martag L. monadelphum, L. pardalinum, pyrenaicum, L. superbum, L. tes ceum.*

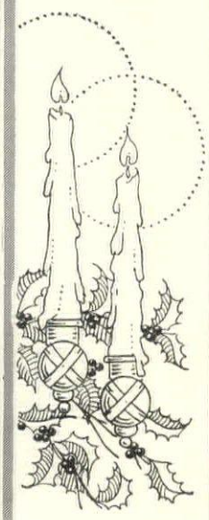
Cover top of bulb with five to inches of soil. Stem rooters: *L. brow L. bulbiferum, L. croceum, L. dau cum, L. hansoni, L. longiflorum, neilgherrense, L. nepalense, L. s phureum, L. tigrinum.*

SPECIAL CASES

L. auratum and *L. henryi* are tv stem rooters that take the deepe planting, being set with from 6" 8" of soil above the tops of the bul

Those Lilies that root only fro the base of the bulb rarely establi themselves the first year, and are som times two or three years in doi themselves justice. Particularly so a *L. humboldti, L. pardalinum, monadelphum* and all of the Mart gon group with the exception of *hansoni. L. giganteum* is so much this nature that even if flower bu should appear the first spring it wiser to pinch them out and send t growth strength to the roots. T Madonna Lily does much better if is left undisturbed. In fact, all Lili

(*Continued on page* 156)



Lunch for two · or dinner for twelve

Whether your house is full of guests or whether you are alone, you will find KitchenAid to be a tireless right-hand helper. Whether you do your own cooking and baking or whether you have a maid, you will find KitchenAid a priceless treasure!

KitchenAid is today's way of sanitary food preparation. It substitutes electrified steel for muscle and nervous energy, precision for guesswork, surpassing food quality for passable results.

It improves foods amazingly, makes ingredients go further, leads to greater variety in menus, promotes sanitation, and lends a new satisfaction and joy to cooking, baking and meal preparation.

Think of mixing an Angel Food Cake oven-ready in 3 minutes! Of making toothsome, flaky pie-crust untouched by hands! Delicious apple-sauce without paring or coring! Smooth mayonnaise without any effort! Velvety ice cream without hand cranking! Breads, rolls, cakes and pastries uniformly light and good!

KitchenAid is used daily in thousands of American homes, serving families of two or more. So simple that a child can operate it. Attaches to any light socket. Costs less than one cent per hour for current. Endorsed by good cooks everywhere.

Write today for the beautifully illustrated 24-page KitchenAid Book, which tells the story of this amazing electric maid and the new era in cooking and baking. The coupon is for your convenience.

The KitchenAid Manufacturing Co., Troy, Ohio

[*Christmas is just around the corner. Make KitchenAid your gift this year to wife, family, or friends.*]

Sales Agencies in Principal Cities

KitchenAid

Electrical Food Preparer for the Home

Mixes · Beats · Whips
Strains · Sieves · Slices
Chops · Freezes

KitchenAid Mfg. Co.
Troy, Ohio, Dept. HG 127
ase send my copy of the KitchenAid Book
letters from users.
ne .....
et .....
y ..... State .....

Afternoons...
may now be all your own!

TRUST Roper Complete Oven Control to relieve you of future cooking and baking cares. Enjoy the assurance that every food you set on your table will be unusually digestible, wholesome, and delicious. At your local Roper merchant's, you can see how the Roper Ventilated Oven puts snap-of-a-finger ease into your baking of cakes, biscuits, pies, breads; how the Roper Porcelain Enamel Oven Linings bring new inviting cleanliness to your kitchen; how the Roper Lifetime Cooking Chart eliminates roasting and baking worries. Inspect the new Roper models. Ask for a demonstration. It involves no obligation.

GEO. D. ROPER CORPORATION, ROCKFORD, ILLINOIS
New York Chicago San Francisco

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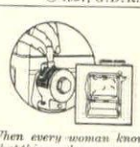
ROPER

TRADE MARK REGISTERED REG. IN CANADA

GAS RANGES
GAS FURNACES



When every woman knows what this mark means, every housewife will want a Roper with Complete Oven Control

H.G.-12

Give your little girl a "Baby Roper" for Christmas—

A perfect miniature, all metal; 6¼ inches high. Doors open, grates lift out; utensils included. Send $1 for yours.

Geo. D. Roper Corporation
Rockford, Illinois

Gentlemen: Enclosed is $1 for which please send me "The Baby Roper."

Name.....

Address.....

City.....State.....

Be Sure the Roper Purple Line and the Roper Complete Oven Control are on the Gas Range You Buy

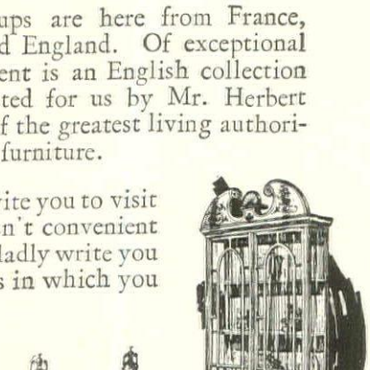
A group of fine old pieces in the Colby Galleries

Antiques and Reproductions

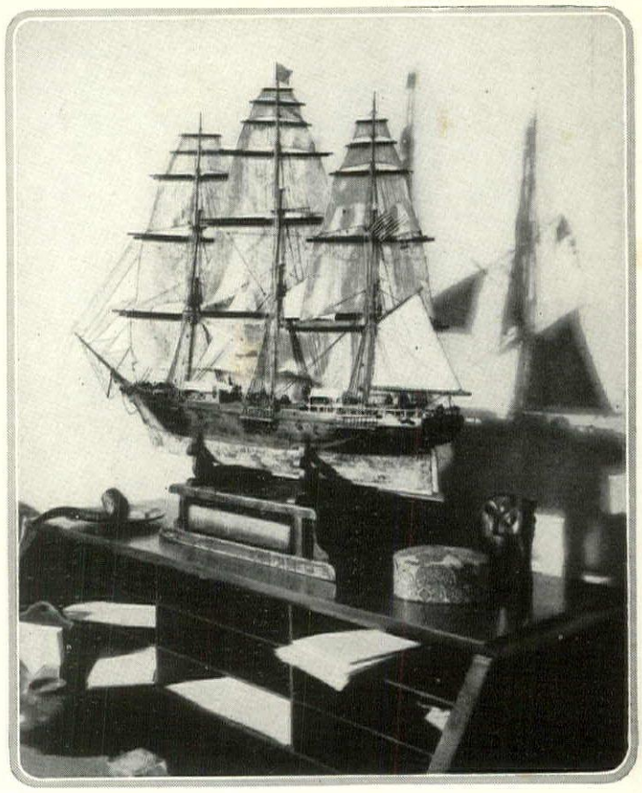
ONE might spend months travelling through Europe without seeing so many fine and varied examples of antique furniture as we now present.

Interesting groups are here from France, Spain, Italy and England. Of exceptional interest and extent is an English collection personally selected for us by Mr. Herbert Cescinsky, one of the greatest living authorities on English furniture.

We cordially invite you to visit here. If this isn't convenient now, we shall gladly write you about any pieces in which you are interested.



John A. COLBY and Sons
Interior Decorators-Importers-Designers
129 North Wabash Avenue
CHICAGO



"The Fortune of the Indies," a model of one of New England's ships that served in the China trade, made by Captain E. Armitage McCann. Beneath it is the book that tells its history. Both are owned by Miss Edith B. Price

"OUTWARD BOUND

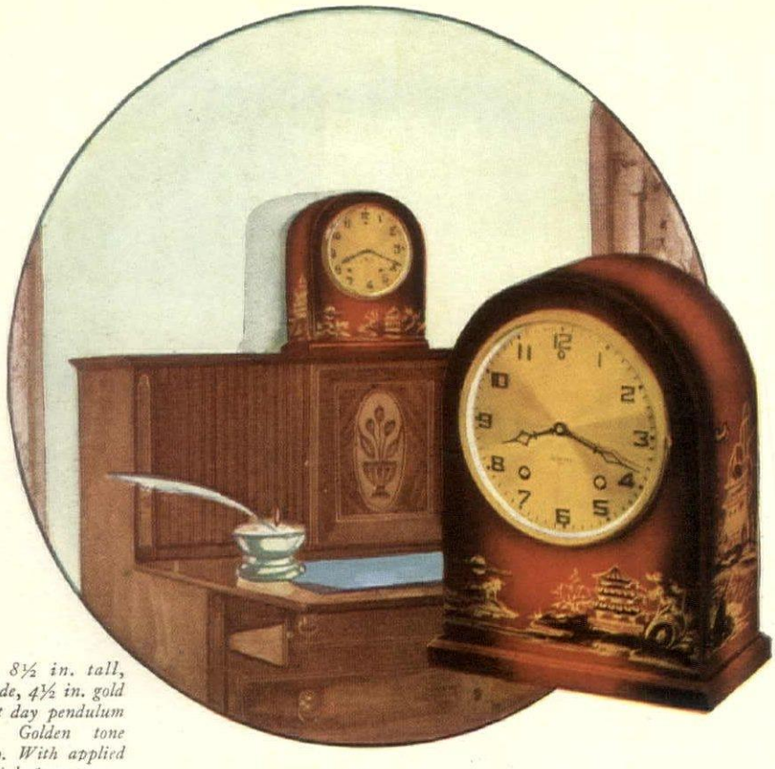
THE collecting market, like other markets of the world, has its rises and falls. From unexpected corners comes a bull movement. Then the bears have their innings. To one who watches these changes, collecting becomes a rare sport—and often a profitable one. The ship model has been experiencing just such a fluctuation both in values and in interest.

For years ship models were the hobby of specialists — nautically-minded men who delighted in boats and all the life that goes on the sea. They have always made and loved and collected these models. A few years back the interest seeped out to men who, by nature, had no such specialized affection for boats. Like any other craze, it caught on mightily. From dim and dusty recesses were hauled forth old models that had long since been forgotten. Amateur cabinet-makers took to making them in odd moments. Old salts who were sunning out their days in seamen's homes found a lucrative trade in models. The literature on the subject began to assume serious proportions. Suddenly mindful of their past, Americans dug deep into the history of the clipper ships and those days when they carried the American flag to every port in the world. An active ship model society has exhibitions. Splendid and valuable collections of models of all kinds are assembled. Fabulous prices are paid for them. In short, the market on ship models shot up sky high in a very little time.

This was the first phase. Then, like any other market, it settled down to a more sensible level of interest. And that is the phase in which we find collecting of boat models at present time.

Meantime much has been acc plished. Many men who never w versed in such affairs are now quainted with both the history boats and the intricacy of their sha their riggings, their equipment. far inland, distant from water, h felt the call of the sea, and their have been opened to the benefits travel. This new and vigorous an tion, this new and entertaining in est in boats and nautical history, not help but have its reactions the lives of men which otherw might be drab and colorless aff indeed.

We hear rumors that the interes boat models is waning. And we sm True, the hectic rush for them have passed, the dizzy prices sett down to normal; but there will ways be a warm interest in their lecting and in their making so long men have a spirit of adventure romance in them. For the splendid never-dying purposes of a ship mo are more than pretty-pretty deco tion. They appeal to the imaginati That's why men like them. With spread of their sails a man's m goes on far voyages to strange p and comes home freighted with cargoes of dreams. They are an esc from the limitations of ordinary e tence. They spell the adventures perhaps, never will have save by own fireside. Ship models will h their interest so long as men can th at the vision of a ship with all s set, outward bound.



Cardinal. 8½ in. tall, 6½ in. wide, 4½ in. gold dial. Eight day pendulum movement. Golden tone strike. $20. With applied numeral dial, $3 extra.

These new color clocks bring new life into your home.

COLOR!—color everywhere! In clothes, in the arts, in the home. Modern decoration has burst into bloom. The new home setting exults in flowered cretonnes and chintzes, in lacquer red and apple green.

Even time begins to trip to a gayer measure. Gilbert offers Color Clocks —*new* clocks with a four-fold right to a place on mantel, wall or dressing table:

—Clocks that are finely and carefully wrought with a proud, exacting craftsmanship, by America's oldest clock makers. Gilbert has made good clocks for 120 years.

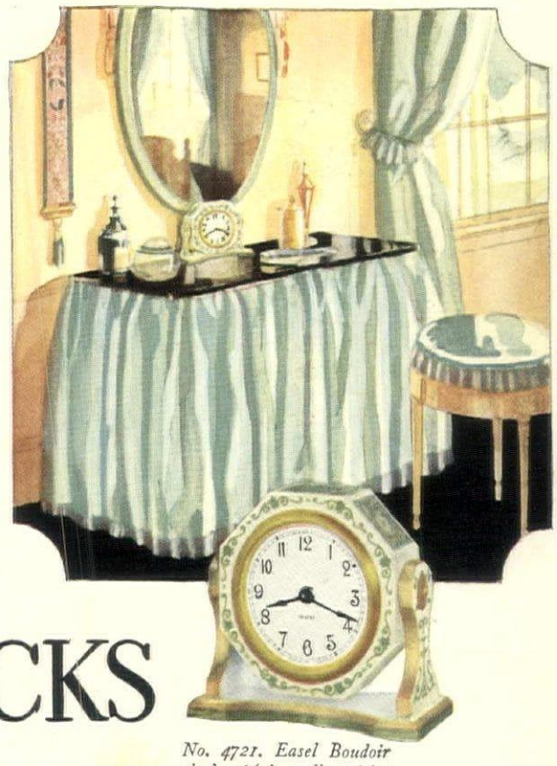
—Clocks that faithfully follow the true Colonial tradition—in style and in that early American charm which nowadays is so eagerly sought for the gracious home.

—Clocks that keep on keeping time—hour after hour—year after year—each ticking a cheery companionship —each meeting one's glance with honest truth in its face.

—Clocks that bring to you all these substantial virtues in the new, fresh spirit of today's gay colors.

A Gilbert Color Clock will put new life into any room of your house. Choose from the rich array of shapes and sizes now on exhibition at your favorite store.

Mayflower Banjo, mahogany finished. 31 in. high, 5½ in. silver dial. Eight day pendulum movement. Golden tone strike. $28.



No. 4721. Easel Boudoir clock. 4¾ in. tall, 5¾ in. base, 3½ in. white dial. 40 hour lever movement. Time only. $6.50.

COLOR CLOCKS

by

Gilbert

1807

"The Fashion of the Time"

WILLIAM L. GILBERT CLOCK COMPANY,
12 North Main Street, Winsted, Conn.

Please send your booklet, "Color Clocks by Gilbert", showing clocks for every use.

.....

.....

DIE SCHWEIZ HAT DIESEM KÄSE IHREN NAMEN
GEGEBEN UND, WAS NOCH WICHTIGER IST, DEN GESCHMACK,
DER NICHT NACHGEMACHT WERDEN KANN.

Switzerland gave this cheese its name, and of even greater importance the flavor that can't be copied

CHEESE-MAKERS all over the world have tried to produce this matchless flavor. But it seems that the secret will never be discovered. Apparently it is born of Alpine pastures . . . scented grass and hay . . . pure, soft water from everlasting glaciers, such as you will not find in any other country.

How religiously the maker of Switzerland Cheese appreciates this gift of Nature is reflected in the patience, interest and exactness with which he makes each cheese. Never does he take a short cut in the process. Never does he let a single cheese leave his country unless he knows that it measures up to every standard set by his honorable forefathers, who have made cheese since the Roman Empire.

Words can merely give you an idea of the wonderful goodness of Switzerland Cheese. Rich as a nut. Delicately piquant. Appetizingly fragrant. If you eat Switzerland Cheese by itself you get but one phase of its intriguing flavor. A sandwich surprises you with a new shade. With fresh fruit you taste another. For Switzerland Cheese blends with all foods to make delicious contrasts that amaze your taste.

You will find Switzerland Cheese served in great hotels, famous restaurants and dainty tea rooms. Renowned chefs an cooks pronounce it the most ve satile of all cheeses. It makes cheese fondue with a flavor ex quisite and elusive. In a sala . . . with cold cuts . . . wit fresh fruit . . . with the dem tasse it speaks to your taste i terms of goodness that cannot b forgotten. At the formal dinne the afternoon function, the mid night supper, Switzerland Chees is not only welcome but distinctl appropriate.

To identify this rare chees when you buy, look for the num berless imprints of the wor "Switzerland" on the rind. N matter how thin the slice is, yo will see this important word tha means so much in flavor. Switzer land Cheese sometimes varies i color from a cream to a butter yellow depending upon whethe the milk is produced in winter o summer. The size of the "eyes" or holes also varies. The flavo and quality, however, never vary Buy Switzerland Cheese by th pound, half-pound, quarter-poun or ten-cent pieces, instead of slice thin. Switzerland Cheese Associ ation, Berne, Switzerland.

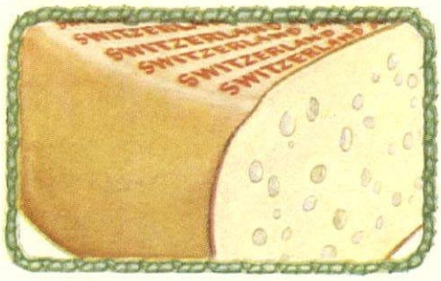
The Swiss recommend that you buy Switzerland Cheese in pound or half-pound cuts instead of sliced wafer-thin. Then you will get all the fulness of its rich, nutlike flavor.

SWITZERLAND CHEESE

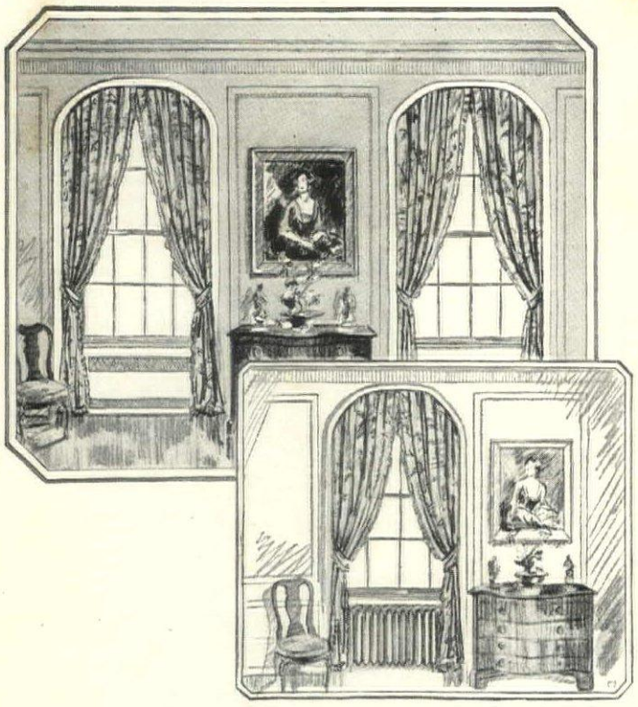
Genuine Swiss Cheese from Switzerland

AT A GLANCE YOU CAN IDENTIFY SWITZERLAND CHEESE.
THE RIND IS STAMPED WITH COUNTLESS IMPRINTS OF THE WORD "SWITZERLAND."
NO OTHER CHEESE CAN BE THUS MARKED.

Preparing to ship the cheese



Swiss cows graze on mile-high pastures



NO UNSIGHTLY RADIATOR MARS THIS ROOM

PANELING, draperies, furniture all in the spirit of the glorious 18th century. Nothing should be allowed to mar the congruity of this harmonious group.

Think what the intrusion of a cast iron radiator would mean! A slap in the face of Adam and Chippendale!

It shouldn't be! Radiators for heat, of course, but *they must not show.*

Robras 20-20 brass radiators are designed to be concealed. By using them, enough radiation can be put in the four-inch recess under your windows to heat any room. Only a small grille betrays their existence.

Robras 20-20's are made of brass sheets inseparably welded together. They can't leak. Freezing can't harm them. They can't rust. Need no painting or other upkeep.

An interesting booklet is waiting to be sent you as soon as we have your name.

ROME BRASS RADIATOR CORPORATION

1 East 42nd Street
New York

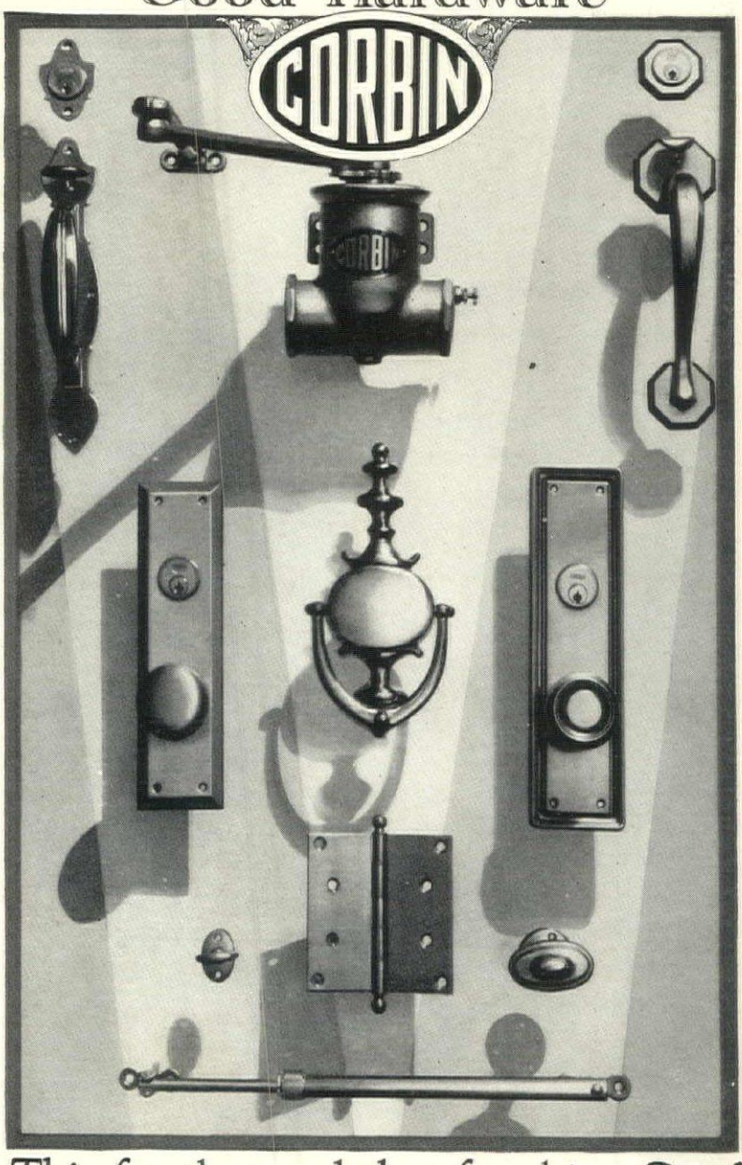
Send me full details about the ROBRAS 20-20

HG-12

Name

Address

Good Buildings Deserve Good Hardware



This for that and that for this—Good Hardware–Corbin—for every need

Locks and latches, keys and catches, knobs and knockers—just a few of the 10,000 items that make up the Corbin line.

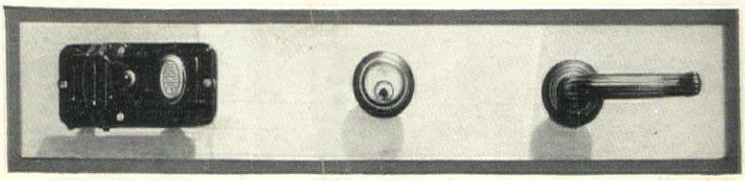
A coat hook or a door bolt? Corbin makes them. Splendid Unit locks and cylinder master key systems? Corbin makes them, too.

Designs? Corbin offers you a wide variety—hardware in the Colonial tradition, hardware for the Spanish type of home, hardware to enrich the beauty of any architecture, each design complete in all items.

Whatever the need for hardware, in basement or attic, in subcellar or penthouse, for a cottage or a castle, it can be met with Good Hardware–Corbin.

"Good Buildings Deserve Good Hardware" is a booklet (H-12) full of interesting hardware information. May we send it to you?

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT
The American Hardware Corporation, Successor
New York Chicago Philadelphia



OAK

THE SOVEREIGN WOOD

Original, enduring beauty

is *ingrained* in
the new period

Renaissance Oak

Mirroring the gracious and luxurious period of Charles II, England's "Merry Monarch," this suite by Johnson Furniture Co., Grand Rapids, reveals in a vivid manner, the original, distinguished beauty of the late Jacobean.

A beauty more than the human touch of master designer and wood-turner . . . . the inherent, *ingrained,* charm of "the sovereign wood," Oak. A joy, too, destined to endure for the children's children, growing lovelier with age, for such is the character of Oak.

FINISHED in a rich brown color, hand-rubbed and high-lighted, *Renaissance Oak,* the truly American period, based on the styles of the Renaissance, is the delight of those seeking decorative distinction. Exhibited by leading dealers. The accompanying coupon will bring the name of your local appointed shop, as well as a complimentary copy of the beautiful brochure, "The Charm of the Sovereign Wood," which includes an illustrated work on period furniture—and evidence for the assertion—

"Oak for charm and livable character —Furniture for your Children's Children."

Oak Service Bureau, Hardwood Manufacturers' Institute, Bank of Commerce Building, Memphis, Tenn. H.&G. 4

Please direct me to the local RENAISSANCE OAK shop. I am interested in a _____ suite, costing not in excess of $_____. Please send me without obligation, the Beautiful 80-page brochure, *"The Charm of the Sovereign Wood."*

Name _____

Address _____

City _____ State _____

STATELY LILIES FOR THE GARDEN

(*Continued from page* 152)

resent disturbance. Their wild nature still runs uncurbed, and they go very much their own unrestrained way. Sometimes they even sulk below the ground for an entire year, making no signs of life at all, and then the following season appear as usual. Once correctly planted, they are as a rule better left to their own devices, with an occasional mulch of well rotted manure carefully applied to the surface only, and at such times as it cannot burn stems or foliage.

This proper planting also entails shelter from high winds that would immediately raze or snap off all the tall growing kinds, and damage the blooms of even the lowly. Shrubbery forms a good wind break as well as a fitting background. It further shields the young shoots from spring frosts which take a heavy and frequently unsuspected toll. If the surface mulch of manure is not applied over winter, a covering of leaves or similar material is necessary through much of the North, unless the ground is already covered with some closely growing evergreen mat.

DISEASES AND APHIDS

There are three fungi which attack Lilies: The most common and most destructive appears as brownish specks on stems, leaves and flower buds, turning into a soft gray mold finally, and occasionally into small black spots within the scales. It goes under the technical name of *Botrytis cinerea,* and is particularly prone to attack the Madonna and Nankeen Lilies, also *L. auratum* when this is growing unshaded. Bordeaux mixture sprayed on gently is the best remedy for this. Make a second application a week later. If this fungus gets into the bulb badly, it is probably best to burn it and prevent its spread to other bulbs in the garden.

There is a rust that sometimes appears in discolored patches. This does not descend to the bulbs, and burning any diseased stems will prevent its spread to healthy plants. The third fungus comes only from injured roots. It reaches into the bulbs and causes decay. Prevention of root injury is the remedy here.

The green aphids are often troublesome in the new shoots of *L. auratum, L. longiflorum* and *L. speciosum,* particularly *L. longiflorum.* The aphids conceal themselves in the leaf folds and will damage the bloom if not checked. Syringe with a nicotine solution, and later with tepid water.

There are three methods of propagating Lilies: offsets, scales and seeds. The last method is frequently used by introducers to acclimatize wildings or to harden tender or temperamental varieties: but it is a long road for the garden lover, though an interesting one if there is a little corner that may be tucked away and largely forgotten for some five to seven years. Lily seed should be planted as soon as it is thoroughly ripened, and it needs a light, moist soil. Most varieties germinate more rapidly in seed boxes or pans indoors, but may be sown broadcast in a sheltered position. Some seed takes two years to germinate, do not permit the soil to dry out ev if nothing does appear the first seaso Those grown in pans should be tra planted when a year old; but as lo as the broadcast sowing does r crowd, it may be left alone.

Lilies produce offsets not only fro the bulbs themselves, but also from t lower part of the stalks, and fro the axils of the leaves. Plant them the open ground and let them gro until they reach maturity, though *sulphureum* seems better placed pans. I am, of course, referring o to those varieties hardy in the part ular section in which the garden situated.

Healthy scales from the outside the bulb are a frequent means propagation. Too many must not removed at one time, but a healt bulb will not resent a sparing lo Take them as soon as the bulb is ri or in early spring, and place them pans of fairly moist loose soil. Th will form small bulbs the first ye These scales can be placed in op ground or in an outside seed fran

The entire Lily family resists t efforts of the hybridizer with u usual stubbornness. Seedlings of a crossed species almost invariably semble the seed bearing parent, so th are very few Lilies that are not spec or their variants. The late Mr. Bu bank was successful with one hybr that bears his name. This is a re achievement and is, I understand, *pardalinum* x *L. washingtonianum parryi.* It is a very fragrant orang spotted with brown and tipped with crimson flush. From twenty-five thirty flowers are carried in a loo graceful spike on a 4′ to 6′ stem July. This Lily prefers the mo peaty soil and partial shade of progenitors. There is the vari "Selected," free flowering, but r quite so tall, with orange red recur ing petals, and probably *L. pardalinum* x *L. humboldti.*

OTHER HYBRIDS

The Nankeen Lily that has be variously called *L. testaceum, L. exce sum,* and *L. isabellinum* is supposed a natural hybrid of *L. candidum L. chalcedonicum* or *L. pomponiu* This is one of the best border Lil in a light loam or among ferns, at the edge of woodland plantin It is a hardy Lily with the texture its Madonna parent, but the Mart gon form. A strongly fragrant Lil too strong to please many indoors, is an unusual shade of apricot wi orange anthers and very gracef habit, a June and July bloomer th reaches 6′ to 7′ and takes a shallo planting.

There are now several other hybri to my knowledge, and doubtless othe will be coming. Our own seedlin unknowns are an alluring gambl but probably should be relegated that section rather than to the "ga den of results."

There are other gambles in t gardens of Lilies, for unfortunate some of its most lovely members con

(*Continued on page* 158)

"The Trousseau House of America"

Gift Selections

Unusual and Different

LADIES' HANDKERCHIEFS
lace and sheer linen—plain and embroidered

MEN'S FRENCH HANDKERCHIEFS
plain and initialed

TABLE AND BED LINEN

BLANKETS—COMFORTABLES—ROBES

FITTED WEEK-END CASES

FRENCH NOVELTIES

EXCLUSIVE PERFUMERY

PERFUME ATOMIZERS

All articles are tastefully packed in beautiful boxes suitable for presentation

GRANDE MAISON DE BLANC Inc.
540 FIFTH AVENUE, 44th and 45th Sts., NEW YORK
902-904 MICHIGAN AVENUE NORTH, CHICAGO
2322 WEST 7th STREET, LOS ANGELES

Century Old Fabric Gifts

CIGARETTE BOX OF XVII AND XVIII CENTURY BROCADE OR VELVET COMBINED WITH DAMASK. SIZE 4 x 5 x 1½ IN RED, GREEN, GOLD, MAUVE AND BLUE.

BROCADE $10.00
VELVET $13.50

PILLOWS
RUNNERS
WALL HANGINGS, TRASH BASKETS, PICTURE FRAMES
HUMIDORS
TRAYS, BOUDOIR BOXES, ETC.

MADE FROM ANTIQUE FABRICS

OLD ARTS
G·O·NIDDRIE
753 MADISON AVENUE
NEW YORK

A Gift for Your Own Home

THAT small table or occasional chair so long wanted and needed may well be your Christmas gift this year. Perhaps a nest of tables, beautifully finished to harmonize with your home furnishings, or a serviceable coffee table, cigarette stand or wall bookshelf will be your choice. Or again, for the Nursery—a child's Ladder Back Chair with rush seat, finished as you choose. There are hundreds of pieces of Colonial and modern designs illustrated in the Leavens 40 page "Finished-to-your-Order" Catalog. It describes the Leavens way of buying furniture, finished, stained and decorated to harmonize with the interiors of your home. Write for it. William Leavens & Company, Inc., Div. 12, 32 Canal St., Boston, Mass.

WILLIAM LEAVENS & CO., Inc.
32 Canal St., Boston, Mass. (Div. B 12)
Please send your illustrated Catalog and complete details of the "Finished-to-Order" Furniture.
Name_____
Address_____

LEAVENS *Furniture*

And for Mother please, Santy, bring a Buffalo Fire Fender. She wants one very much.

OF COURSE Santy will, for he knows a perfect gift when he sees one! The "Buffalo" Fire Fender is extremely pretty in a bright brass finish, a glowing bronze or a dull black. Its convenience is tremendous. Through it all heat comes, but no dangerous sparks. And its firm mesh protects your adventurous baby from crawling too close to the fire. Every screen is made to order to fit your particular fireplace. Send for folder No. 79 C containing full descriptions of styles. Orders received by December 10th will be shipped to reach destination by Christmas.

BUFFALO WIRE WORKS CO., Inc.

(Formerly Scheeler's Sons) Est. 1869

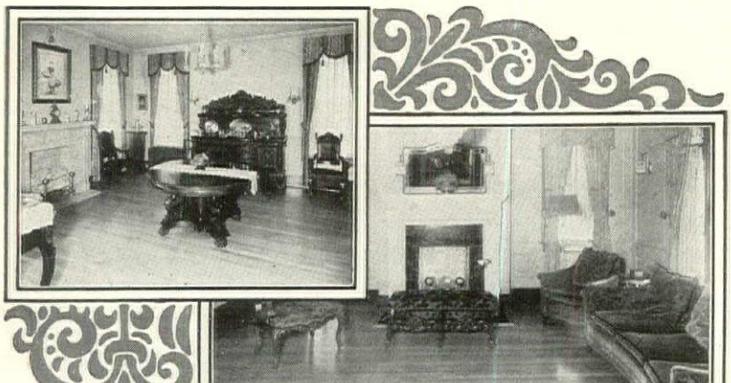
475 TERRACE BUFFALO, N. Y.

95

OAK FLOORS
"made" these houses

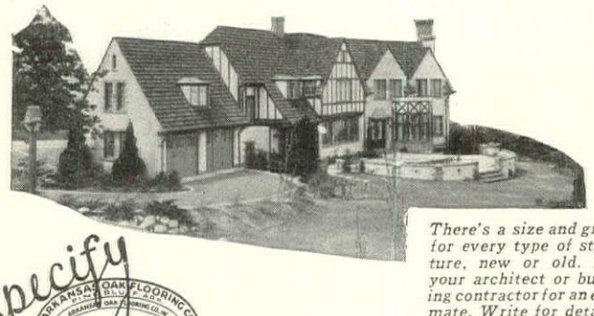
To have the interior of your home match its exterior beauty, lay every room with "Perfection" Oak Flooring. It "makes" the home, gives it a completeness without which no home is modern.

Its texture and pattern make possible a finish that is seldom found on any other flooring. You will want "Perfection" laid in every room, upstairs and down, once you see its shimmering surface.



"Perfection" Oak Flooring is perfectly matched so that it lays smooth, and properly seasoned and kiln-dried so that it stays smooth. It is made in three modern plants by skilled lumbermen who have devoted a lifetime to this work. It is nationally advertised so that the best lumber dealers have it in stock. Write us for details.

ARKANSAS OAK FLOORING CO., PINE BLUFF, ARK.



There's a size and grade for every type of structure, new or old. Ask your architect or building contractor for an estimate. Write for details.

Specify

ARKANSAS OAK FLOORING CO. PINE BLUFF, ARK. "PERFECTION" BRAND OAK FLOORING ALEXANDRIA, LA. PERFECTION OAK FLOORING CO., INC.

'PERFECTION'

Brand Oak Flooring

STATELY LILIES FOR THE GARDEN

(*Continued from page 156*)

pose a group that is too tender to come through the winter of a northern garden without much special care. There are others that seem past mistresses of caprice.

Of course the gorgeous Lilies of Bermuda and India are not for northern gardens at all, and may be had only in the hothouse, though *L. nepalense* may be grown in our Southern States and along much of the Pacific Slope. It is a large greenish yellow Lily with a purple base and, like the more funnel-shaped pale yellow *L. neilgherrense*, is a September bloomer.

Two other September bloomers, a little hardier than the above, are *L. sulphureum* and *L. primulinum*, the former creamy white tinged with red on the outer petals and suffused with yellow within the trumpet. *L. primulinum* is a soft primrose yellow. *L. lowi*, a purple spotted white, is another handsome September Lily that must be listed among the more difficult.

A GIANT SPECIES

The great *L. giganteum*, wonder Lily of the Himalayas, needs considerable protection to withstand a very cold winter. It will sometimes live through, but it does not attain its innate development. This should consist of a 10′ to 14′ stalk, good heart-shaped foliage, and around twenty great trumpet flowers some 9″ in length. These are white, slightly tinged purple on the inside, green on the outer surfaces. It is a July and August bloomer. The inferior and smaller *L. cordifolium* that blooms a month later resembles this in tenderness as in appearance.

L. krameri (*L. japonicum*) and *L. rubellum*, probably the clearest toned among the pink Lilies, must also be catered to as tender, though I have had no difficulty with them on the North Pacific Slope and have grown them both as far north as Seattle without protection. *L. rubellum* blooms in May and June, *L. krameri* and its varieties in July and August.

For my own garden, *L. henryi* is hardy and vigorous, sometimes reaching 12′ and carrying as many as thirty flowers of a deep salmon orange in July and August. It does not, however, take kindly to the more extreme climatic conditions found through much of the United States, preferring what is known as an "English climate." It is well worth a little winter consideration, however.

Three of the most gorgeous Lilies from the mountains of the Pacific Coast are called capricious—*L. humboldti*, *L. parryi*, and *L. washingtonianum*. The last named is a wood Lily and it needs woodsy conditions. There is a smaller variety of it, *rubescens*, also another, *purpureum*. *L. humboldti* is even more showy than *L. superbum*, which it somewhat resembles. It is a tall reddish yellow spotted with maroon and blooming in June and July. The citron-hued *L. parryi* seems to grow readily enough in the garden but lacks strength. They are all three such beautiful Lilies, I believe there a gamble worth while. Be particularly careful that they have good drainage. Remembering their habitat is a decided aid to the exercise of that common sense which is, after all, the greatest ingredient of garden success. *L. parryi* is found in moist shady spots in the cool canyons of Southern California and Arizona. *L. washingtonianum* grows in the mountains as far north as the Columbia River, and is found at an altitude of from 3,000 to 7,000 feet. It grows in forested zones and is further protected by the Chaparral, all of which suggests that a goodly array of shrubbery would be to its liking. The altitude makes it a Lily of winter snows, and my theory is that inadequate drainage causes much of its capriciousness. Sometimes, too, rats or mice preëmpt a Lily planting for winter feasting, and the Lilies themselves are blamed for being eaten! The following list is made up of the principal among Lilies with a reputation for uncertain behavior. They are not at all impossible, and often very lovely: but for the garden maker who wishes to avoid all traces of the gambling element in his garden, they might be omitted.

LISTS TO SELECT FROM

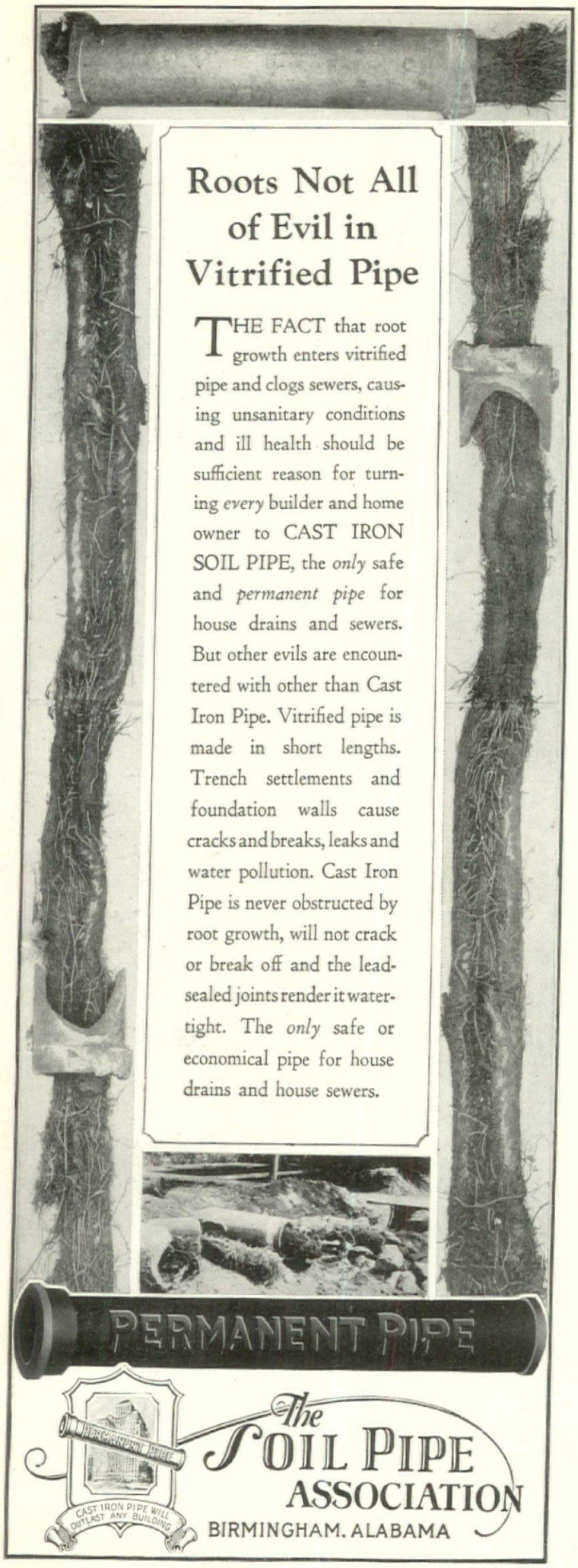
Capricious or tender Lilies: *L. avenaceum*, *L. callosum*, *L. catesbaei* (tender), *L. kelloggi*, *L. maritimum*, *L. parvum*, *L. leichtlini*, *L. philadelphicum* (capricious), *L. philippinense* (mulch heavily in winter), *L. polyphyllum* (difficult and tender), *L. wallichianum* (difficult and tender).

Good Lilies for the northern garden: *L. auratum*, *L. batemanniae*, *L. browni*, *L. candidum*, *L. concolor*, *L. croceum*, *L. hansoni*, *L. martagon*, *L. monadelphum* (Caucasian Lily), *L. myriophyllum*, *L. pardalinum* and var. *burbanki*, *L. speciosum* and vars., *L. tenuifolium* (Coral Lily), *L. testaceum* (Nankeen Lily), *L. tigrinum* and vars.

Lilies for use among shrubberies. Peat, leaf mold and fair moisture: *L. auratum*, *L. browni*, *L. columbianum*, *L. monodelphum*, *L. myriophyllum*.

Lilies for moist shady spots. Drainage, peat, and leaf mold: *L. burbanki*, *L. carolinianum*, *L. grayi*, *L. pardalinum*, *L. superbum*.

Lilies for full sun or partial shade. Light garden loam. Some peat or leaf mold and a ground cover preferable but not essential: *L. bulbiferum*, *L. canadense*, *L. candidum*, *L. carniolicum*, *L. concolor*, *L. croceum*, *L. elegans*, *L. hansoni*, *L. jankae*, *L. longiflorum*, *L. marhan*, *L. martagon*, *L. speciosum*, *L. tenuifolium*, *L. testaceum*, *L. tigrinum*.



THE GLADIOLUS T

(*Continued from page* 78)

The several more recent types are still too new to have finally proved themselves one way or another. They include such forms as the lacinated petaled sorts, like Kunderd's Lacinatus, and Kemp's Ruffolace; the Orchid-flowering type of which the variety, the Orchid is the most distinctive, with flowers which really closely resemble those of the Cattleya; the so-called cut-and-come-again or multi-spiked type of which Los Angeles is the best known variety; and the new Snapdragon type. All of these are interesting novelties, and lots of fun to experiment with, but the amateur of limited means will get more satisfaction from less extreme and expensive sorts. These things are, of course, of value to the hybridizer.

One of the most vital questions to the beginner with Glads or to the gardener who has grown only mixtures or the older named sorts, is "What shall I buy among the multitude of new varieties which are offered?"

CONCERNING SELECTIONS

That is a question concerning which I have sufficient experience to keep me from attempting to answer. But I will endeavor to describe briefly some of the varieties which have impressed me most at some of the recent shows, and also give, by way of something more definitely helpful, a list of a dozen or so of recent and newer sorts which I can recommend as being generally very satisfactory.

In the maze of old and new varieties presented at the last annual Show of the American Gladiolus Society, the list tabulated on page 78 is especially worth looking up in this spring's catalogs, if you do not already have them.

Do you want flowers that are unusually beautiful and graceful for arrangement in your vases indoors? Or are you more interested in the gigantic spikes which will bring exclamations from your friends, or win you first prizes at the local Flower Show? Although it is not the customary thing to do, I want to mention a few of the former first, because usually they are given so much less recognition than they deserve.

For instance, there's White Butterfly, a slender-stemmed white Prim that you might pass by in the garden, but which will bring you joy indoors —beautiful in itself, and it adds to the beauty of other sorts with which it may be arranged. You surely want it. Jenny Lind is a soft apricot pink; Vanity, cream, with a blush of rose pink, tall and slender; Golden Swallow, clear, soft yellow, with ruffled petals; Prim Picotee, red with petals edged yellow—a gay thing to go with summer curtains. These are all out of the ordinary, and yet moderate in price. Still newer are Annie Laurie, a semi-ruffled white, flushed carmine; Quinton, a coral pink seedling of the extra early Halley; Arlon, one of the most daintily graceful of all; Aigrette, an airy delicate light pink. Grow any of these, and you will never speak again of the "stiff and stilted Gladiolus."

And while we are speaking of flowers for cutting, try so lowing for extra early f in 60 to 70 days after bulbs): Early Sunrise, a sturdy, wide-opened flo gold salmon, not widel worth hunting for; Eliz a tall spiked delicate pi McKibben, apple-blosson buds like Roses; Elora, pink, but not so fine a Idamae, ivory white wi cilings.

Among the newer P stand out particularly are a wide open *grandiflorus* orange, which has been r landscape planting; Eth orange yellow with bronz which throws numerous side spikes and is excellen scape planting; Gladdie Bo *grandiflorus* of salmon light yellow, one of the fi Glads; Joerg's Yellow bach's Prim, an extra long orange with yellow th Adagio, a wonderful ne orange.

For those who want th of flowers, the sort which the Gladiolus the adjecti ous," there is a wide choice. new, but still holding the for exhibition purposes, is Douglas, rose colored with s giant flowers in a massi which often throws several si Osalin, of lighter shade, is s similar and equally showy; Fleet, red over yellow, giv Oriental effect; American wholly distinct in color; J. bonne, salmon red, with yell ings; Nancy Hanks, an orang pink, somewhat similar t Tiplady but larger; Alton, apricot, and one of the most of all Glads; Miss T. Ros Lily-like flowers of pale apri ceptionally fine; Pythia, a disti showy red; Longfellow, a ne der stemmed lovely pink, ext Cowee's Scarlet Wonder and White are two of the largest fl of all Glads, each unsurpassed color.

OTHER GOOD VARIETIES

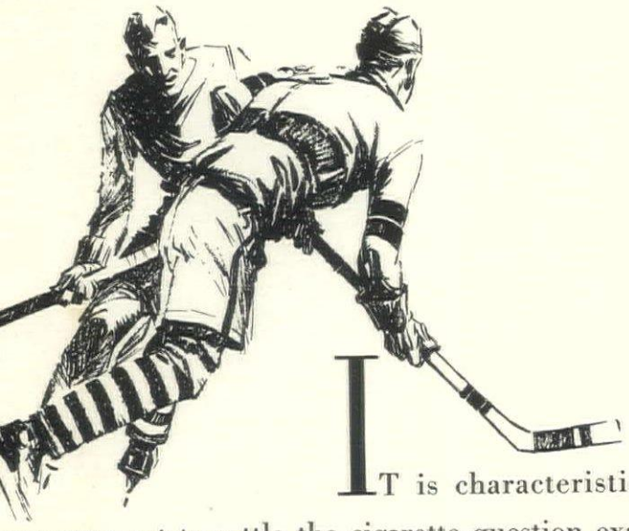
Of recent years the new yello blue varieties have held more i than any others. There have bee eral contestants for the leading held by Golden Measure—non things considered, successful. G fine in color, but not nearly so s a grower. Souvenir, a Primulin perhaps still the clearest, truest c Piccadilly, a soft cream yellow been highly rated. Golden Eag also fine, but still scarce; G Locks is most charming.

Of the blues I consider Mrs. Konynenburg the finest. Veilchen is darker, with smaller flowers, very satisfactory. Try these two. Baron J. Hulot, introduced in 18 is still the bluest; Heavenly Blu delicate, but likely to look was out. Two of the finest new lavend are Minuet and Jane Adams.

The odd and unusual shades att

(*Continued on page* 168)

VE IT TO THE YOUNGER CROWD TO KNOW THE BEST!



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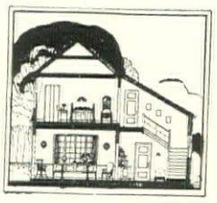

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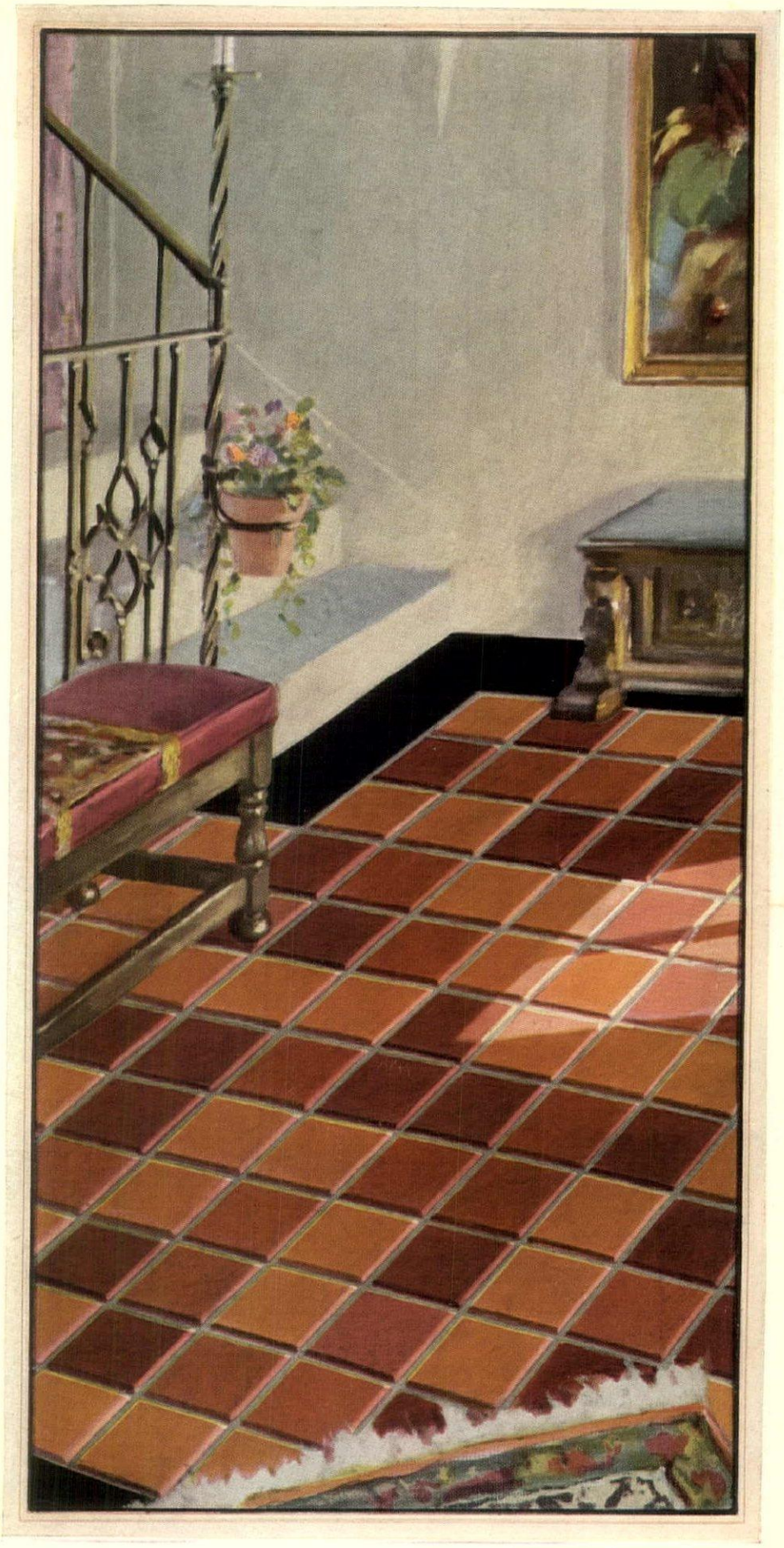
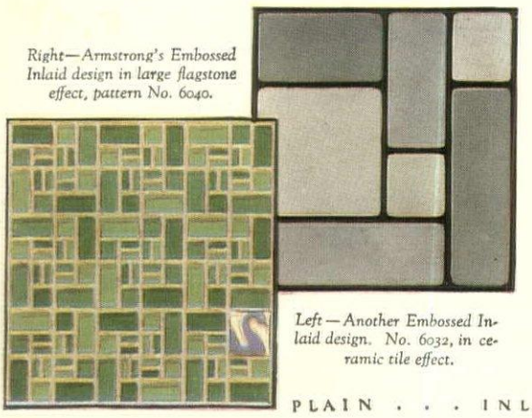


Armstrong's Embossed Inlaid Linoleum No. 6018



Right—Armstrong's Embossed Inlaid design in large flagstone effect, pattern No. 6040.

Left—Another Embossed Inlaid design. No. 6032, in ceramic tile effect.

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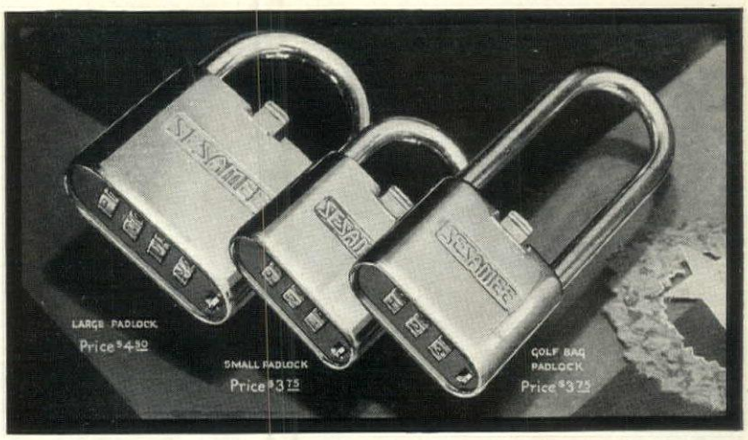

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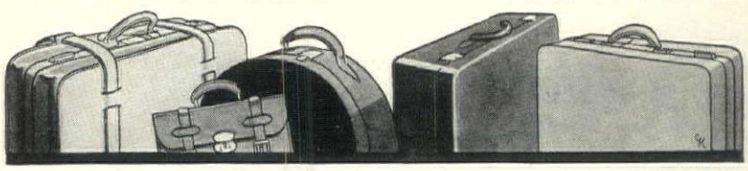

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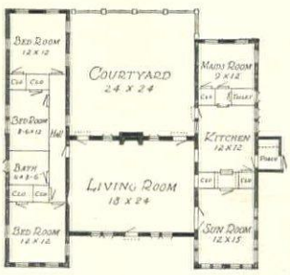

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LOCKS AND HARDWARE

Three different forms of a single variety, all with velvety sage green leaves tinged on the edges with dull red. The one on the extreme right is of normal growth. A "crest" form is shown by the plant at the left

MY GARDEN OF SUCCULENT

(*Continued from page* 73)

lives within touch of one of those wise expert dealers who grow only succulents and whose fine wares are irresistible! Like a child in a sweets shop, he will be suffocated by emotions and want to buy everything in sight, but even if he comes home with only a few rare treasures he can obtain a note of real interest by installing them with care in suitable pots and disposing them in the more conspicuous places.

As the Strawberry box always arrives with the largest and ripest berries on top, so do our juiciest succulents invariably sit in the front row.

To those whose time and space are limited and who wish to go into this curious, intimate form of gardening, I humbly suggest that there be a *raison d'être*, such as a wall or steps. Rocks, artificially thrown together in heaps, should be avoided. Rather build carefully, allowing for drainage, a wall of selected stones or bricks with many open joints and niches filled with sandy loam and, at the foot of the wall, a narrow bed to tie wall and ground together. But, better still, make rock steps between different levels, to be used when coming and going from one part of the garden to the other, or leading down from a sheltered, sunny veranda—real steps upon which one may walk.

Plant the whole exactly as one would compose a picture; design with large, bold specimens, using the largest and tallest ones as background and backbone. The big, spreading ones should also be introduced in the front, here and there, as an accent; and an effective screen at the very back of a wide, sloping bed may be composed of blue or pink Echiums, a gaudy Mexican gift to us in California, where they marry happily with big Agaves and Aloes and live contentedly side by side for years, manureless and nearly waterless.

To return to my picture: we have our form or design to which we must add light, shade and color, the former obtained by high-lights from the broad-leaved Agaves (particularly *Agave attenuata*) and the shadows from Cacti growing twenty feet more. The last, color, comes fro the remarkable and exquisite tints the plants themselves.

The succulents bloom at every se son of the year, some by night an some by day, and are often gorgeo and always interesting. But remembe it is not bloom upon which we depen to make this sort of garden, any mo than lace ruffles make a frock. T plants themselves, together with po and rocks properly placed, give o permanent form and beauty.

When the skeleton is prepared, f full every chink, cranny and crevi with Sedums and every sort of dwa and recumbent rock plant. Every b of ground should be covered by tin creeping Sedums or anything th thrives successfully in a loose, d soil and that needs little water, f I cannot too often impress on t beginner the fact that much moistu will kill Cacti and most succulent A few of the trimmings I have use successfully in Santa Barbara are con pact (always compact) Lobelias, a the Alyssums (white, mauve and ye low), Sedums, Mints, Campanula Veronicas, Plumbago, Thymus, St tice, Dianthus, Prostrate Junipe Arabis, Dwarf Armeria, Thrift, *Fic minima*, Rosemary, Marjoram, charming bunch grass called Bl Fescue, and many of the well-know gray-leaved rock plants—Dusty Mille and what not.

For steps, deliberately choose m nute, slow-growing things. It's so eas for a strong, luxuriant grower smother completely a precious litt neighbor.

Veranda rock steps, planned wit deep soil pockets, adapted for succu lents which predominate, and inte mixed with other plants and combine into a picture, have not been don before to my knowledge. Possibly th interest mine have created is due n only to their originality but also the fact that the steps have a u and a meaning. They are not finick being eighteen to twenty feet length. The steps are beautiful, u

(*Continued on page* 166)

Merry Christmas to *myself*

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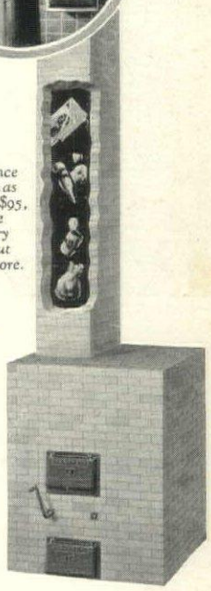

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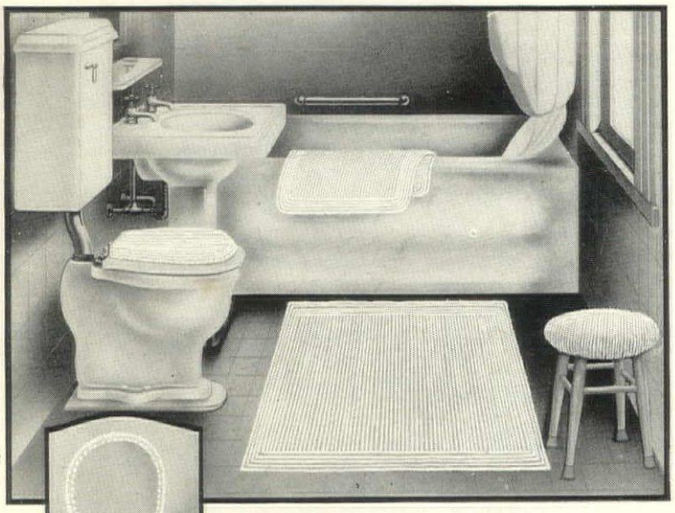

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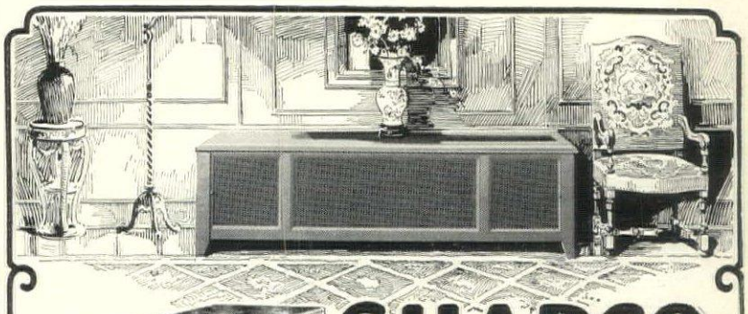

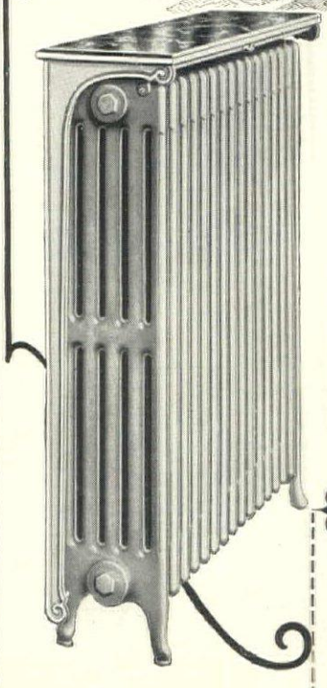

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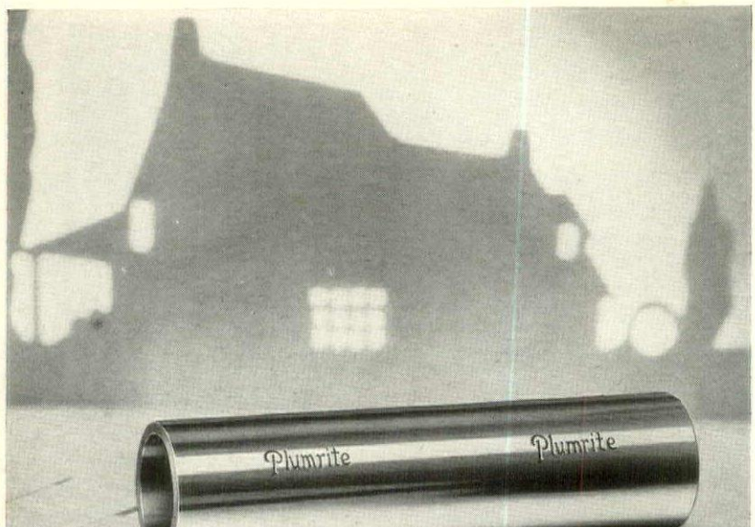

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HG

MY GARDEN OF SUCCULENT

(*Continued from page* 164)

usually diverting and a constant delight to a garden lover, for they bring one's garden up and onto a sheltered veranda, and one literally sits to read and write, or eat, among one's succulents.

There are wonderful collections of succulents, but they are *per se* collections, and lack the charm of intimacy and beauty in arrangement. The two most notable ones that come to my mind are those of the late Mr. Henry Huntington, at San Marino, and the great Hanbury one of La Mortola at Vintimille. In contrast to these, the collection on the rock bluff at Monaco is more appealing because of the nature of the cliffs to which it clings, and because of its disposition.

Hereabouts, too often—indeed almost always—Cacti and other succulents are just stuck in anyhow, haphazard, by some gardener, amateur or professional, with bits of gray gravel strewn between and an edging—a horror—of cobblestones to top off the general effect. The marvel is that these strange and curious creatures do actually grow under such conditions, but they are at their best only when surrounded closely by their kind and when tended by the loving hands of one person.

They are individuals as much as Japanese dwarfed trees and as responsive to training; their odd and peculiar shapes have astonishing individuality like little people with curious ways and habits of reproduction.

Some of the more precious ones should be in pots, the right color and shape for the plant, so they may be moved about when in or out of bloom, on the veranda or up and down the steps.

In this small-scale gardening, jars and pots are indispensable not only for their forms and colors but because in this way rare plants usually grow best and are more easily watched and tended. Too much thought and trouble cannot be put on the subject of pots, for if over-ornate in color design or ungracious in form, they detract from the plants or flowers and disturb the picture. As a jewel is made more precious nestling in a casket lovely box, or in a silken coverin so the quality of a succulent heightened by the shape and color its container.

The many enchanting small a large flower pots offered for sal from Italy and Spain, Mexico a China, together with those deligh fully and intelligently copied in th country, are very tempting but, bought indiscriminately and plac everywhere and at every turn, they a apt to create a lack of dignity. allowed to run riot they can detra from a big house or large terrac and would be disastrous to my so of intimate garden.

My abode does not belong to m It is not even a house—but the sunn end of a garage owned by an ado able friend who accords me t privilege of living in it. When came, six years ago, there was veranda or rock steps, only one larg boulder in sight, and not a sing succulent.

Anyone living in a small house, a mild climate, can accomplish wh I have done. Be patient—it has take me six years to arrive. Remember th succulents of slow growth are t most satisfying; give them time an they will cling and become part o your stones and steps and walls. The six years, however, have been yea of thrilling experiences—in tragedi of sudden or slow death among m pets, in triumphs of reproduction an adaptation, heightened because of th fact that I have done it single-hande and accomplished an entirely satisfy ing sort of garden.

The possibilities of succulent win dow gardening are enticing and evi dent, and in a subsequent article, will make suggestions to those eage city-confined souls who wish to pionee in this up-to-day-after-tomorrow form of horticulture.

EDITOR'S NOTE: *This is the firs of a series in which the culture an ornamental possibilities of Cacti an their kin will be set forth. The secon article will appear in an early issue*

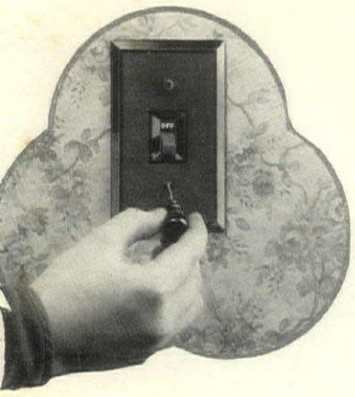
THE STORY OF THE FORK

OF more than passing interest is the fact that such a logical mealtime aid as our fork has not the ancient lineage of its companion-piece, the knife. Indeed, while the knife has been used practically from time immemorial, the first known record of a fork was made in the 13th Century. And far from being the comfortable implement that it is today, the table fork of that period was an awkward, sharp two-tined affair resembling a pair of tongs. Small wonder that over four centuries elapsed before it came into popular use!

The earliest English fork still in existence bears the hall-mark of 1632. A fork was first mentioned in English literature in 1611. Samuel Pepys, that naïve narrator of public and intimate life in the Sixteen Hundreds tells of buying a set of forks i 1662; at about which time, we ar led to assume, the fork came to b used by the wealthier classes o England.

From the later years of the 17t Century its popularity gradually in creased until, after the advent of th third tine, it became a tool of th poor as well as the rich.

At first grudgingly admitted t table, one for every dozen knives, th fork slowly won its way to an ad mitted equality with its elder comrad until, judging by numerical strength on a present-day dinner table, it ha turned the tide and, in some ways a least, become the more favored of th two.



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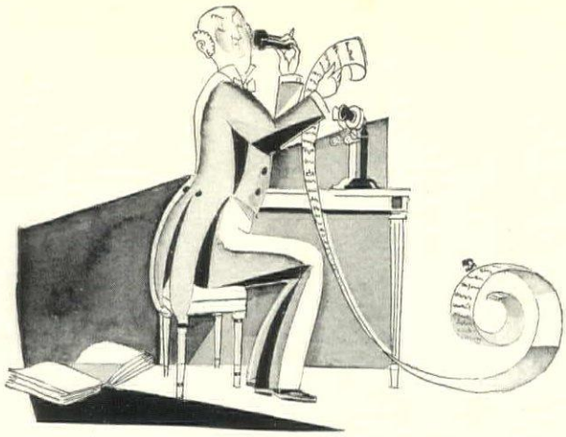

SERVANTS!

WHAT a problem some mistresses are to their servants! . . . Why don't they *know* what a servant's duties are, how he or she should dress, what is the procedure in the great world from which so many servants have condescended to come? If they don't know—why don't they find out?

Terrible—terrible—to be at the mercy of servants who know more than you do! . . . Yet—to be quite frank about it—so many women are in this very position, this unhappy and ridiculous position.

They don't know whether or not a butler ever wears a livery . . . They don't know what kind of apron a lady's maid should have . . . They don't know at what time of day a woman servant changes into more formal clothes. —Nor even what colour these clothes should be . . .

What does a children's nurse wear? They don't know whose chair the butler stands behind—they're forced to leave it to him. Some of them aren't even sure on which side the plates and dishes are supposed to appear at dinner . . . Yet they go on hiring servants, giving dinners —and never, never being *sure*.

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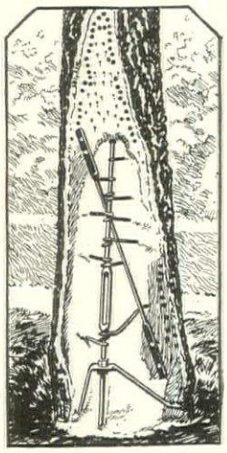

An interesting case of surgery and bracing

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THE GLADIOLUS TRIB

(*Continued from page* 160)

many persons. Of these Rose Ash is the best known. Mother Mackree, lighter in color, will make a fine companion for it. Henry Ford is a peculiar dark purple. Persia is the darkest of all; the buds looks like black velvet. Red Copper, salmon rose flaked blue, with a white band, will delight the novelty hunter.

For a dozen of the fairly recent sorts, now obtainable generally, I can recommend the following:

Le Marechal Foch, Mrs. Dr. Norton, Pink Wonder, among the pinks; Scarlet Princeps, red; Mary Pickford, and White Wonder, white; Golden Measure and Alice Tiplady, yellow, and salmon-orange; Anna Eberius, velvety purple; Herada, mauve; Purple Glory, maroon purple; and Rose Ash, smoky blue and rose.

THREE ESSENTIALS

Almost anyone may achieve success in the growing of Gladioli. There are, I should say, but three essentials: sound, healthy bulbs, fairly well drained soil, and thorough cultivation.

In my own experience, the size of the bulb—measured in its greatest diameter of width, which is the basis for grading—is of relatively small importance. A No. 1 bulb is 1½″ or more in diameter. I would much prefer a young, round bulb high "crowned," as they are called in the trade, 1″ or even ¾″ in diameter, to an old, very flat bulb 2″ across. The young bulbs will develop fully as fine flowers, and are likely to form a greater number of bulblets or cormels; this is an important item, if you are purchasing a new variety and wish to increase the stock of it.

Examine carefully any bulbs which you may purchase for signs of disease. Gladioli, fortunately, are subject to few of these, and as they may be distinguished on the bulbs, they are not generally passed on to the private grower. But they are difficult to eradicate and it is just as well to be on one's guard against them. If a careful examination of the bulb shows any dead or mummified black spot, or depressions of dry, corky tissue, return them at once. Any reputable dealer will either send back your money, or send you clean, sound bulbs in their place. Sometimes these disease spots are under the satin-like skin or covering of the bulb; it does no harm to peel this off in examining the bulbs.

Any soil which will grow an ordinary collection of vegetables or flowers successfully will produce Glads. Avoid, however, the use of fresh manure. If the soil available is deficient in humus, it is well to spread a quantity of commercial humus or granulated peat in the row before planting the bulbs. These materials are moisture holders, and the roots all bulbs revel in them.

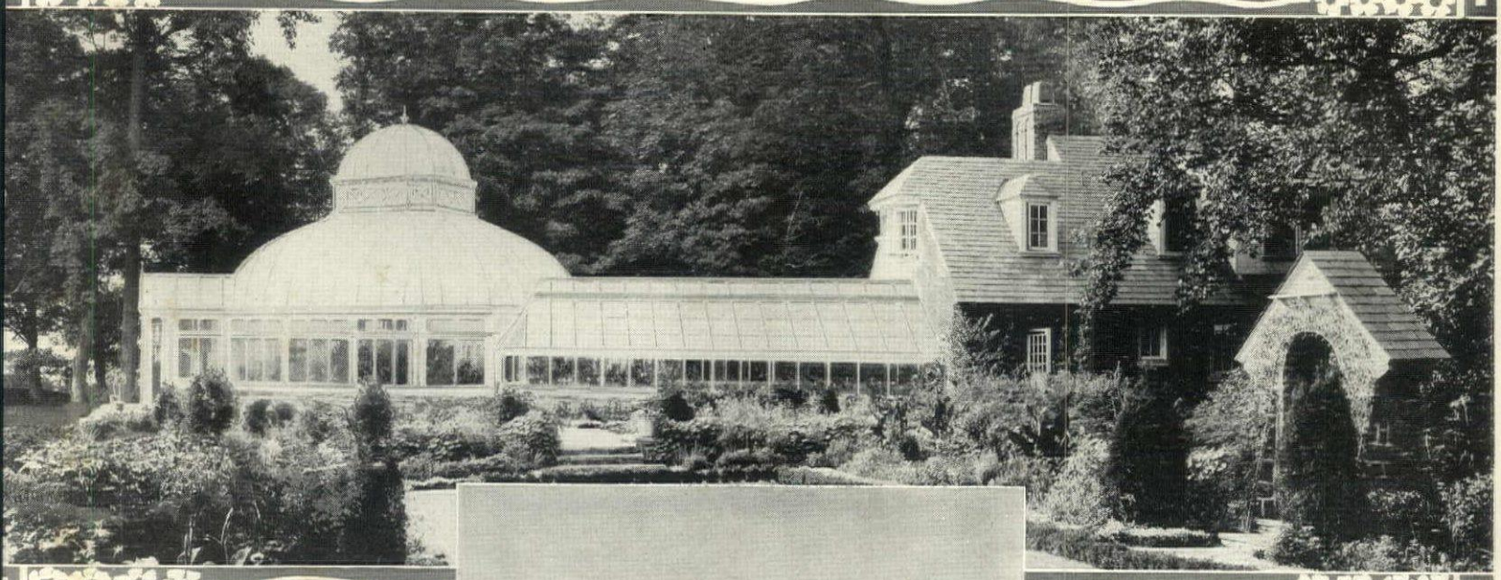
For fertilizing, I prefer a mixt made up of equal parts of grou bone, fine bone flour and tanka These are animal base fertilizers a much less likely to injure or bu the bulbs than are chemical fertilize Even these fertilizers, however, shou be thoroughly mixed with the soil fore planting the bulbs. Use 5 to pounds per 100 square feet, or 100 running feet of row.

Many different recommendati are made as to the depth at which plant Gladiolus bulbs. Very d planting—5″ to 6″—is of little a vantage except to help hold the st upright, without staking, in rat exposed locations and in very lig sandy soils. Ordinarily 4″ will and 3″ is sufficient in heavy soil. garden planting, they may be set single or double rows, 4″ to 6″ ap in the row. Planted with ot flowers, or for landscape effect, t are most effective in groups of a d en to twenty-five, spaced somew irregularly, about 5″ apart. A c venient method of garden planting to ridge the soil up somewhat o the rows and then to rake down t ridge just as the shoots are beginni to come through; this will elimin the first crop of weeds in the row, a thus save a considerable amount hand-work. A top-dressing with f tilizer or liquid manure, just as spike is beginning to show, is help for the developmnet of extra f spikes of flowers for showing.

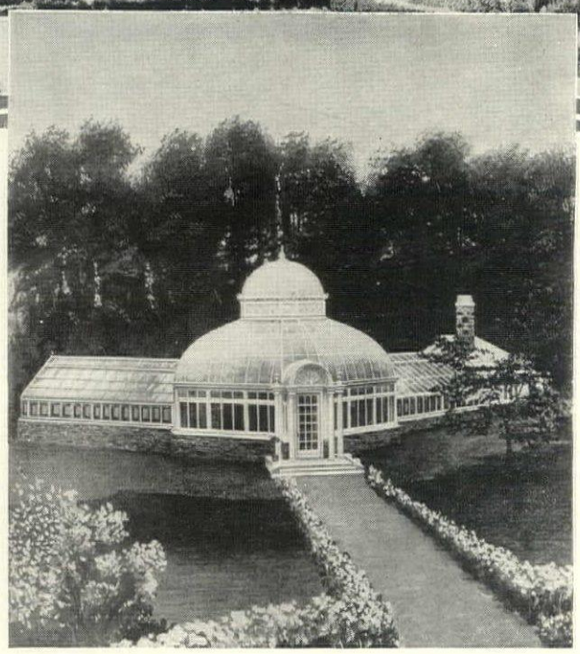
Gladioli, more than most flowe appreciate irrigation during extra weather. This should not be coun upon, however, to take the place cultivation; stir the soil frequent and, of course, keep all weeds do

FOR BEST GROWTH

Most Glads are grown for cuttin nevertheless, if one desires to save bulbs, this must be considered a Cutting the flower with the f length of stalk results in practica stopping the new growth of the b where it is. To give it a chance develop, the three lower leaves shou be left on the plant. This will lea plenty of stem on the flower spike all ordinary purposes. In fact, should be cut when the first flower fully opened; then the other buds w develop indoors, and if the water which they are kept is renewed ev day or two, and a small section snipped from the bottom of the ste they will last for ten days, openi up to the top bud. When half flowers are gone, however, the spi become unsightly, and it is then b to cut them off, and to use them wi some green foliage in low vases in flat bowls.



he decorative dome top portion is used as an vairy, and birds from all climes fill the air ith their song. The owner calls them the owers of the air. The portion directly ining the residence is a Vitalarium, where e joys of blooming flowers and the health vingness of the ultra violet rays are deghtfully linked.



Here the same octagon enclosure is used as a palm house with two angle wing houses, one for roses the other for flowering potted plants. The layout is an unique one, giving an highly pleasing effect when looking across the garden from the nearby residence.

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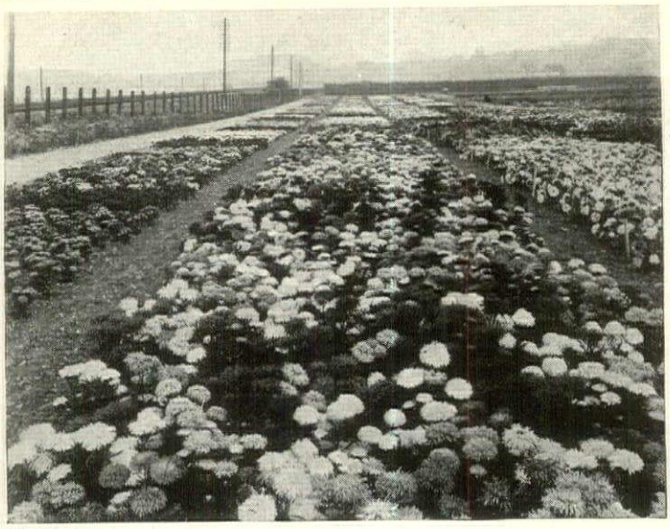

Glorious Asters like these grow from Sutton's Seeds

An aster field in all its glory—a mass of flowers in all shades and colors, pinks, corals, salmons, lavenders, purples, and white—is a sight never to be forgotten. The photograph above shows a small section of the aster field on the Sutton & Sons Experimental Grounds when the flowers are at the height of bloom.

Whether you prefer asters, or any other type of flower, you will find that Sutton & Sons have seeds of just the kinds, just the colors you want. This old English house has behind it the cumulative experience of over a hundred and twenty years of plant breeding and the knowledge of how to select and grow pure, improved, true-to-type strains. Sutton's Seeds are unexcelled in germinating qualities and will thrive as well in American soil as in their native land.

Thousands of Americans order their seeds from Sutton's year after year because they have found that no other seeds produce such successful results. You can profit by their experience and have a garden of flowers next summer in which you can take a just pride.

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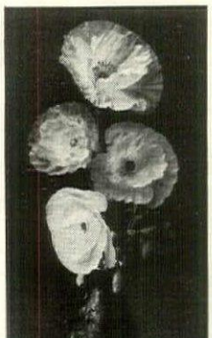
Now is the time to send for it. The book will reach you in ample time so that you can plan your garden, select and order the kinds of seed you want, and receive them before it is time to plant. Too, you will find the Sutton Catalog a wonderful help, for it is a real guide to horticulture and contains articles that, if followed, will enable you to produce a most successful garden. A nominal charge of thirty-five cents is made for the book. Send stamps or International Money Order.



Sutton's Selected Shirley Poppy. Seed packet, 60 cents.

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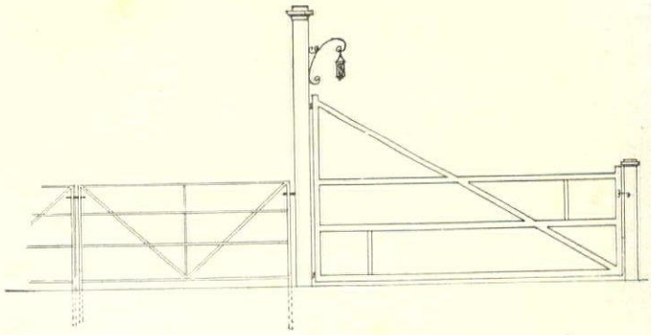


The manner in which the gate for this fence is constructed makes sagging almost impossible. With a large gate the elimination of a tendency to sag is most important. Both fence and gate are of light wood members

FENCES FOR HOME GROUND

H. STUART ORTLOFF

THE fashion in fences seems to be a matter of cycles—much the same as fashion in dress, furniture, or the theatre. For a time one style holds sway to the exclusion of others, and at another time this style, once so popular, is entirely superseded. There have even been times, particularly in the Nineties and early Nineteen Hundreds, when fences as a whole were taboo and massive hedges of California Privet took their place. Today there is manifest, it seems, a distinct revival of the use of wooden fences and a thoughtful development of the many various sorts.

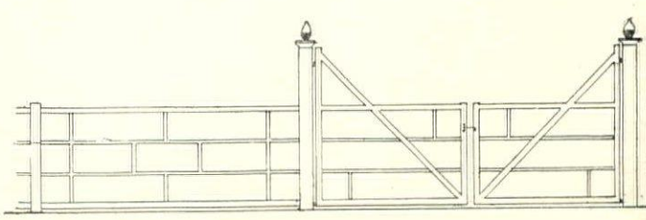
The picket fence was used in this country in the earliest days. Later, when our architecture burgeoned out with cupolaed and turreted magnificence, it suffered accordingly by the accretion to its simple lines of massive posts, baroque moldings, and fretful jig-saw panels. Hence its late disrepute. Freed from this burden, however, it emerges to-day as an appropriate accompaniment to the revival of Colonial architecture. Remembering always that it is made of wood and therefore should express the lightness and grace of its material and not attempt through the use of heavy, massive posts to simulate stone, it forms a most delightful background for our gardens, or enclosure for the whole home plot. Nor need this essential simplicity result in monotony. Variety in width, shape, and spacing of pickets may be easily introduced, and different moldings and finials may be used, all in harmony with one another, and with the architecture of the building they adjoin.

The pickets themselves may be either flat and wide, with pointed tops, or they may be square or even round. One method of affixing is to nail them to the horizontal top and bottom rails and then cover the nail heads with bead or batten. Another method is drill holes in the rails through wh the pickets are passed. The fence then the same appearance from b sides. If the pickets project above top rail they may be developed w turned tops of a variety of shapes, if they do not, the top rail may b molded member similar in charac to the stair rail used indoors.

Where a fence of more open ch acter is needed there are several ty available. One, made with solid squ posts, three horizontal rails, and agonal braces serves as a basis considerable elaboration. Short int mediate members can be introduc making definite geometrical designs the panels, or the sides of the ho zontal members may be varied or th numbers increased. In fact here i good field for the imaginative signers. Fences of this sort may painted white, or any other color match the buildings they surrou or stained red brown or a green to to blend with the shrub and t masses. They are particularly sui to the farm home, or to enclose sta yard and paddock.

Where fields and meadows are to protected, or stock restrained there no fence more suitable than the fashioned rough post and split type. These require, however, an av able supply of Chestnut logs, and ability and patience to make the sl in the posts into which the rails There is to-day a ready made sub tute, however, in the hurdle, wh comes in sections eight and a h feet long, and provided with sha ened posts which can be driven into ground. The sections are then pin or wired together. Made of split ch nut, hickory, or oak these weather

(*Continued on page* 172)



While of the same general type as the fence at the top of the page, this one presents quite a different appearance, due to the manner of its bracing and the use of fence posts

Hedges of Living Green

No evergreen quite compares with the Yews for low hedges, or in places where space is limited. Dark green foliage, fine in texture, withstanding heat and cold, dwarf in habit, are only hints of the usefulness of the Yews. Every month in the year they prove their value in garden and landscape.

Various forms of Taxus are available at Hicks Nurseries—Japanese flat, spreading and dwarf forms, and Hicks new Yew. With these varieties the effect of old English gardens can easily be obtained, and at a most reasonable cost.

May we send you a copy of

Home Landscapes

which shows how to use evergreens and shrubs in the most effective ways. Yews, Junipers, Cotoneasters, Barberries, Sarcocca, with many other rare plants are pictured and described. If you have not received a copy of the autumn edition, please advise us.

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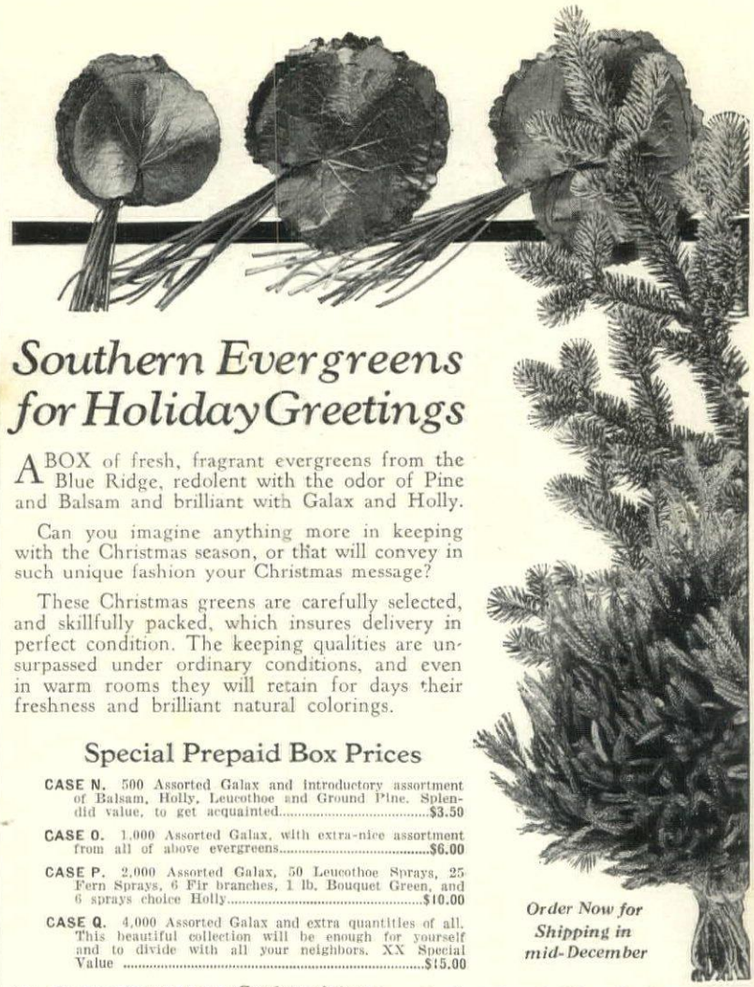

Southern Evergreens for Holiday Greetings

A BOX of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such unique fashion your Christmas message?

These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

Special Prepaid Box Prices

CASE N. 500 Assorted Galax and Introductory assortment of Balsam, Holly, Leucothoe and Ground Pine. Splendid value, to get acquainted.....$3.50

CASE O. 1,000 Assorted Galax, with extra-nice assortment from all of above evergreens.....$6.00

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CASE Q. 4,000 Assorted Galax and extra quantities of all. This beautiful collection will be enough for yourself and to divide with all your neighbors. XX Special Value $15.00

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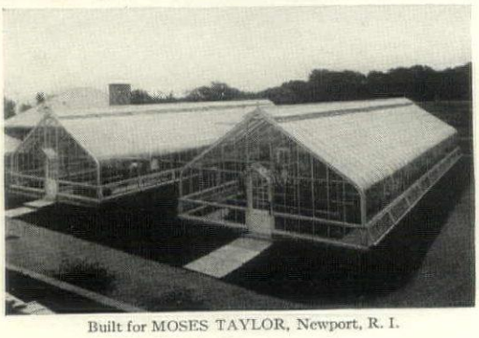
LUTTON V-BAR GREENHOUSES



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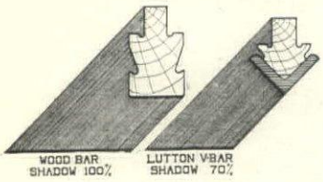

Less Shadow

and GREATER PRODUCTIVENESS in a Lutton V-Bar Greenhouse

THE SUN—forenoon or afternoon—casts rays, at an angle, on the bars that hold the glass of a greenhouse. The diagram above shows how much less shadow is cast by the Lutton V-bar than by an old-fashioned all-wood bar. The extra sunlight makes a big difference in productiveness, especially on short winter days.

Write for our booklet, "Greenhouses of Quality". It illustrates Lutton Greenhouses, conservatories, and other glazed structures on both large and small estates

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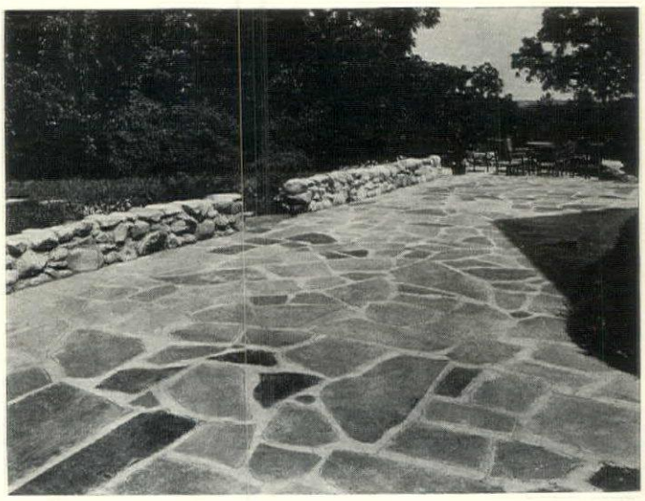

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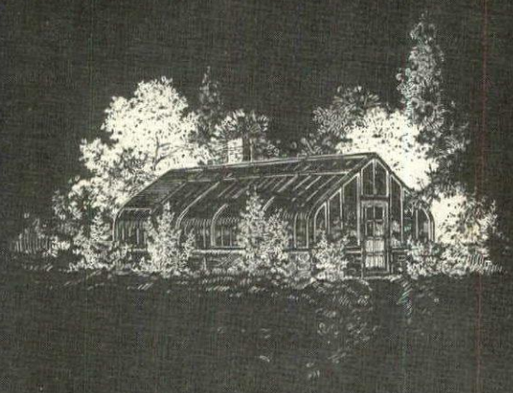

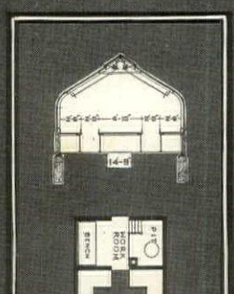

$1,700 BUYS ALL THE MATERIALS FOR THIS CRYSTAL GARDEN

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$1,700 buys everything with which to build and equip it, heating included. Only mason's materials to be added. Other sizes cost proportionately. We will sell you the materials only. Or erected and fully equipped.

Send for our catalog. Also for particulars of our convenient budget payment plan.

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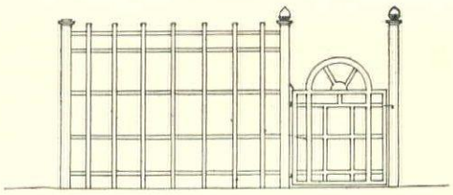


To surround a garden where privacy is not one of the owner's requirements, this fence is suggested. It makes an excellent framework upon which to train climbing vines and Roses

FENCES FOR HOME GROUNDS

(Continued from page 170)

a lovely soft gray tone.

Another sort of informal fence which comes to us from Europe, is the wattle fence. This is made up of small saplings with the bark either left on or removed, according to fancy, or of thin pieces of split logs, placed close together and held by double strands of strong wire. The fabric is fastened to a simple background of posts and two horizontal rails or stringers. This fence is attractive, durable, and offers maximum privacy, for it is almost impossible to look through.

For use around the drying yard, or to give privacy to a small flower garden, or courtyard, there are definite possibilities in the lattice fence; large or small openings, or a combination of both, intricate designs, ornamental finials and moldings to mention but a few. The main thing with lattice work, however, is to have it strongly and durably built. How often do we see some bit of lattice sagging all askew, losing whatever beauty it may have through its disreputable appearance. Another point to remember is not to overdo the thing. Many a small garden is swamped entirely by a prepondering weight of lattice,—lattice fence, lattice gazebos, lattice Rose arches and seats, and separate lattices for individual vines. Restraint is just as desirable here as elsewhere.

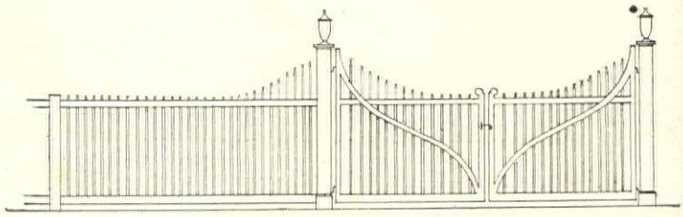
Gates of course must exist in all fences somewhere or other, and here is an opportunity for the greatest amount of imagination in design. First of all, to be sure, the gate must be strong and so designed that frequent swinging and banging will not cause it to sag out of shape. Aside from this almost any design may be used, harmonizing of course with, and carrying out the lines of the fence of which it is a part. Solid gates with curious or even humorous cut-outs in them, as well as arched and hooded ones, have their place.

In hanging a gate the hardware used is most important. It should be so designed that the gate swings easily and tends to return to a closed pos tion when released; that the gate ma be easily removed for painting, an even, perhaps, as a safeguard o Halloween; and it should be either o brass or galvanized iron to resist th corroding action of the element Latches which are easy to operate an are secure when fastened are essentia

For the sake of prolonging the lif of our fences there are a few pre cautions which should be observe Posts should be of locust, white ceda red cedar, or chestnut and should b tarred or creosoted to preserve the from rot. If possible all parts of fence should be given a priming co of lead and oil before the fence assembled, and thereafter the whol structure should be kept painted. Ga vanized nails should be used through out, and turned finials should b non-cracking mahogany or walnu Cypress or white pine will make ex cellent material for use in the re mainder of the work.

The present-day tendency to enclos whole properties with sturdy wir fences put up on metal posts has re ceived added impetus because of th continual disregard of property righ by automobile tourists and picnicker When such fences are erected it often best to obliterate them from th landscape, as much as is possibl through the judicious use of plan material. The most common metho is to grow such climbers as th Wichuraiana Roses, Clematis, or eve the annual Morning-glories, althoug hedges of Privet or shrub borde planted on the inside are effectiv when there is sufficient space for them

While coarse-mesh wire may be pur chased and nailed to wooden pos as a makeshift fence there is no que tion but that a fence of this cha acter will not be as lasting or a sightly as the wire ones obtained read for use. As with many other thing the home-made variety is doubtle considerably less expensive at the ou set but the more enduring type wi prove to be by far the least cost over a period of years.



Here is shown one of the endless variations of the well known picket fence. Gateposts are topped by turned wooden finials in an urn-shaped design. This fence has a rather formal aspect and is well suited for a Georgian house

THE GARDENER'S SCRAP BOOK

PRUNING FRUIT TREES

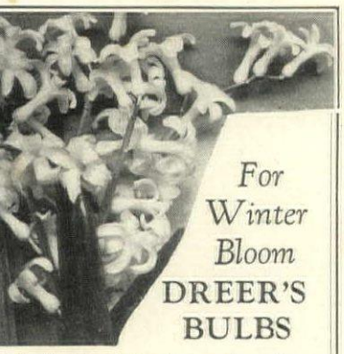
FROM now until the early part of March is the generally accepted time for tree pruning, especially where Apples and the other fruit-bearing species are concerned. Garden work of other sorts is slack and the trees themselves are in a dormant state —a combination of circumstances which, coupled with an occasional mild day when one can work comfortably outdoors, is favorable.

It used to be thought that severe slashing with saw and trimmer was beneficial to orchard trees, but this idea has been given up except for trees that were poorly started or have become badly out of form through neglect. Unless one or both of these conditions are present one need do no more than remove an unfavorably located branch here and there, others that cross each other, and those that are dead or diseased. Generally speaking, weak-growing varieties need more severe pruning than do the robust sorts.

A NEW WAY OF PACKING SHRUBS

LOOKING back over the horticultural progress of the past decade it appears that almost without exception the worthwhile forward steps have been along the line of improved plants as distinguished from improved methods of planting. Noteworthy betterments in cultural practice could almost be counted on the fingers of one hand, whereas one would have to be an octopus to enumerate in this manner the advancements among the flowers themselves.

It is especially gratifying, therefore, to record that a really revolutionary forward stride has been taken recently in the method of packing nursery stock for shipment. Unless our estimate of the



For Winter Bloom
DREER'S BULBS

Cheating "Jack Frost" has always been a pleasure to many garden enthusiasts—and it is so easy. A few pots and pans, some soil or bulb fibre, or even pebbles and water and, presto, your window garden will smile at winter's antics. Successive planting assures continuous flowers.

Try any of these:—

HYACINTHS—Special for Pot Culture. 12 named sorts, our selection....$2.50.

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NARCISSUS—Paper White Grandiflora, the lovely, fragrant cluster-flowered Narcissus, easily grown in soil, fibre or water. Choice American-grown bulbs $1.50 per doz.; $10. per 100.

All bulbs offered above are delivered to your door at prices quoted

Prepared fibre 95c per peck postpaid; $2.50 per bushel, by express.

Other bulbs for indoor culture are offered in the Dreer Autumn Catalog, gladly mailed free.

The Dreer Garden Book for 1928

will continue to be America's most comprehensive and authoritative guide to better gardens. It will automatically reach customers of record. Others will oblige us by asking for it now. Please mention House and Garden.

HENRY A. DREER
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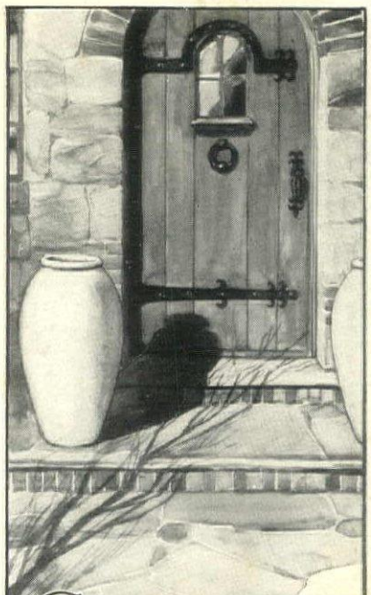
Philadelphia, Pa.



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VASES and Jars of high-fired terra-cotta create an atmosphere of gracious hospitality and add charm to doorways, sun-rooms and halls.

Catalog listing 300 numbers including bird-baths, sun-dials, benches, and other decorative terra-cottas, sent upon receipt of ten cents in stamps.

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3218 WALNUT ST. PHILADELPHIA.
Established 1810

December Gardens

can be as beautiful as those of June if Evergreens and Boxwood are permitted to do their share. Junipers and Hemlocks are most picturesque when mantled with snow, and their hardiness guarantees success in the most exposed situations.

We have them five and six feet high; smaller sizes, too.

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ALWAYS BUY *GOOD* NURSERY STOCK

SAVO AIR MOISTENER

Saves Health, Furniture, Pianos, Fuel, Paintings, Plants, etc.

Fill with water, hang on the back of any radiator out of sight. Others for all types of Hot Air Registers and Pipeless Furnaces. Ideal for Homes, Offices, Schools, Hospitals, etc. A style and size for every need. *Write for Free Booklet.*

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Your Health
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Have beautiful flowers all the year around with SAVO FLOWER and PLANT BOXES. Fill with water only once a week. No surface watering. Six sizes.

SAVO All-Year-Around Steel Flower Box

GROW LARGER, STRONGER HEALTHIER PLANTS

Self-watering and sub-irrigating steel boxes for windows, porches, ledges, sun parlors, etc. Leak proof; rust proof. Perfect air circulation and drainage. Six sizes. Write for FREE catalog.

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Lilies of the Valley

Grow them in your own Room all Winter

Enjoy the beauty and fragrance of these dainty and most intimate of flowers whose graceful sprays are equally effective in the boudoir or as a center piece on the dining room table. *Easily Grown In Schling's Prepared Bulb Fibre—No Dirt —No Trouble!*

For a succession of bloom throughout the winter plant *Schling's Special Forcing Pips* every three weeks in a shallow bowl and keep well supplied with water. *NOTE —Pips Must Be Planted As Received*—therefore order just before planting or—place your total order now and we will ship the Pips to you, 25 at a time, every three weeks.

For A Single Planting

12 Schling's Special Forcing Pips including sufficient Schling's Prepared Bulb Fibre $2.50
25 Pips and Fibre.... 4.00

For Continuous Bloom

100 Pips and 6 lbs. of Schling's Prepared Fibre....$14.00
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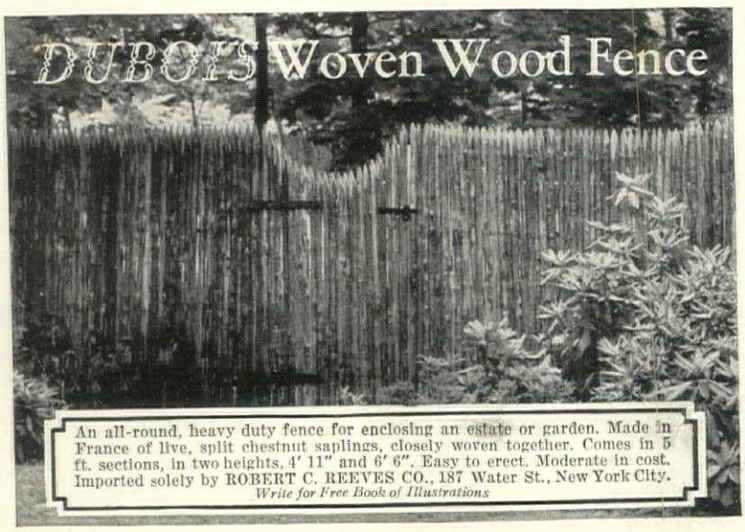

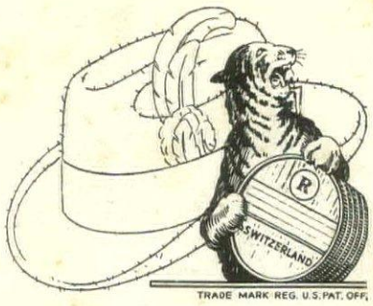

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It is the cheesiness of this cheese that enables him to be so good to himself.

For Tiger Gruyère is a treat to persons to whom fine tastes and flavors ordinarily are as the desert of Moab.

Gustatorially and in sales the first gruyère of the continent called Europe. Odorless.

Impossible outside of the Emmental. Five centuries of Swiss climate behind it.

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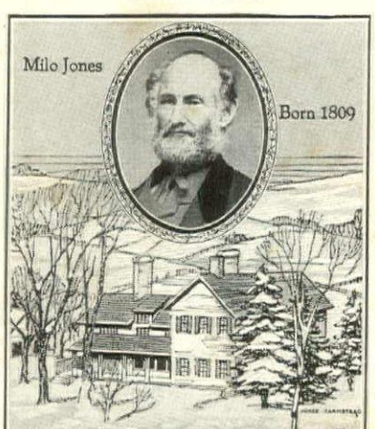

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When Milo Jones, a Vermont farmer, started the making of Sausage in 1834, he laid the foundations of a business unique in the annals of food products.

For three generations the members of the Jones family have operated the Jones Dairy Farm and produced the same delicious sausage now known all over America.

The Jones Dealer near you will gladly deliver Sausage weekly

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THE GARDENER'S SCRAP BOOK

plan is seriously in error, it will mark a new era in this important phase of the horticultural business.

Briefly stated, this new system consists of inclosing the roots of the shrub or small tree within the dimensions of a block of wet peat moss by means of heavy mechanical pressure which reduces the peat to much less than its normal bulk. As a result, all air is excluded, every bit of root is perfectly protected, and enough moisture is assured to supply the needs of the stock for a surprisingly long time. When the shrub is delivered it is planted intact, peat block and all, and every hazard attendant upon ordinary planting is avoided.

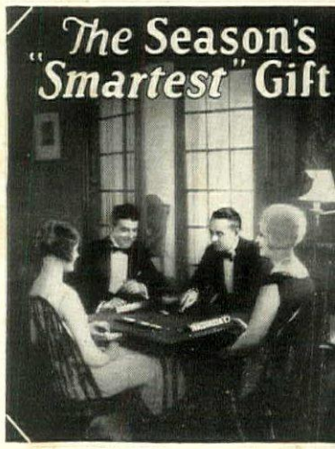
In actual tests the plan has worked out perfectly. Though three weeks may elapse between packing and planting, no harm seems to result. Indeed, during this interval the stock is quite likely to make actual leaf growth. When planted there is not even the slightest setback, a situation extremely difficult in other packing methods. It is to be hoped that nurserymen the country over will soon equip themselves with the machinery called for by the system and make this type of preparation a feature of their shipping methods, for beyond question it is a discovery of far-reaching possibilities.

PLANTS IN BOWLS AND FIBER

When growing Lily-of-the-valley pips or any of the forcing bulbs in prepared fiber it is well to remember that over-watering may perfectly well lead to trouble. It is quite possible to rot the plants by too much moisture standing immediately around them.

One way to avoid this risk is to use deep bowls and place a layer of pebbles and charcoal in the bottom to accommodate any excess water that may be applied. The fiber itself will hardly

The Season's "Smartest" Gift



What is a really smart Christmas gift? To be sure—something new and novel—something enthusiastically received and highly appreciated—and yet subtly expressing the good taste of the giver.

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A Permanent Source of Pleasure

Modern, practical, fascinating and decidedly smart. Injects a new note of interest to Auction Bridge and other popular card games. 54 beautifully embossed *tiles* with regulation card markings—Four Clark's metal folding tile racks of ingenious design, to hold the "hands"—Book of Auction Bridge rules and score pads—All compactly fitted in handsomely finished wooden chests or leatherette cases—$5.00 and up. At all good shops or write

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This book is for those who wish to keep physically fit and maintain normal weight. Not intended as a guide for chronic invalids as all such cases require the care of a competent physician. Name and address on card will bring it without cost or obligation.

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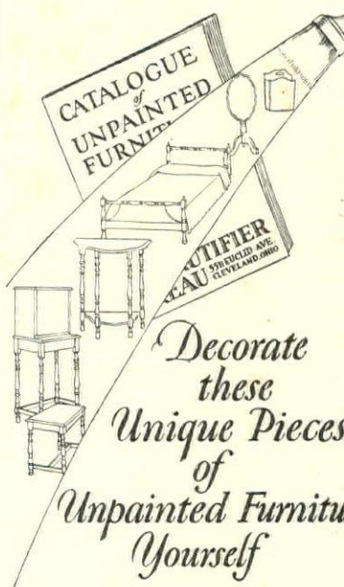

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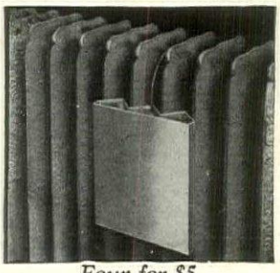
Department G

Delbrook Air Moisteners bring Health and Comfort



Four for $5
$5.25 West of the Mississippi
Postage Prepaid

Lack of moisture in the home brings colds and lung troubles. A **Delbrook Air Moistener** is a receptacle to hold water made to fit the sections of your radiator. Just fill with water and hang it on the back. It removes dryness from the air.

Delbrook Air Moisteners are used universally in hospitals and in healthy homes everywhere.

DELBROOK VENTILATING CO., Inc.
Dept. D, 28 Tudor St. Cambridge, Mass.

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Of pure early American inspiration, these tables, like all authentic Winthrop reproductions, are made by skilled workmen and represent charm and distinction as well as excellent value.

5305

Beautiful occasional table in mahogany with satinwood marquetry. This Sheraton Console table is 36" in diameter; 30" high. Price.....$52.50

5304

A very attractive folding table of the Duncan Phyfe design. Made of mahogany; hand carved base; 36" square when open, 30" high. Price.....$75.00

432

Late Queen Anne Console or game table. (Period of about 1745). Richly hand carved in beautiful antique mahogany. 36" square; 30" high.

Send for seventy-two page portfolio G-127 showing full line of early American and English reproductions in Mahogany and Maple (also Banjo Clocks)—sent for 10c, stamps or coin.

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WINTHROP FURNITURE CO.
424 Park Square Bldg.
Boston, Mass.

THE GARDENER'S SCRAP BOOK

remain too waterlogged if the surplus is given this opportunity to sink down to a lower stratum of porous material.

When doing the actual planting, be sure and firm the fiber down around the pips or bulbs, as the case may be. To leave it loose is to admit too much air and fail to bring the fiber into sufficiently close contact with the roots.

SEEDS THAT ARE SLOW TO START

GARDENERS who are interested in the physiology of seeds will find several noteworthy facts brought to light in a short bulletin recently issued by the N. Y. State Agricultural Experiment Station.

"Some seeds, such as Corn and Wheat, will germinate as soon or almost as soon as they are mature," says the Department. "In fact, Tomato seed will germinate although gathered in an immature condition. But in the case of seeds from the hardy fruits, like the Apple, Peach, Pear, Cherry and Plum, the seeds will not germinate for years until certain changes have taken place within them which are closely approximated by Nature by the moist, cool conditions to be found in the soil during winter. Nurserymen recognize these principles and either plant their seed in the fall of the year or else bury it out-of-doors in sand in a well-drained, vermin-proof place.

"Because of this practice, it has come to be believed that fruit seeds must be frozen before they will germinate. This is not true. Actually most seeds are not improved and are often injured by freezing. The after-ripening processes are carried on best at temperatures slightly above freezing and in the presence of moisture. If seed is kept frozen it will not after-ripen. If it is kept dry it will not after-ripen. The best conditions are those provided by Nature in late fall or early spring when the ground is moist and just above the freezing point."

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FORTY-ONE years of firm friendship exist between Haviland Shade Rollers and window shades. These ties were more closely knit when Havilands took the Gold Medal at the Columbian Exposition in 1893. It is this quality in Haviland Shade Rollers that makes them the "Elixir of Life" for shades.

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Haviland Shade Roller Company, Inc.
380 Lafayette St., New York

HAVILAND Shade Rollers

Your Children Are Not Quadrupeds

Don't condemn them to spend their formative years on the ground

Whatever else you give them, you cannot make them:
More Permanently happy.
More consistently safe, or keep them
More absorbingly entertained than with

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(used indoors or out)

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Comes in a rich gold paper box. It surely is a colorful gift.

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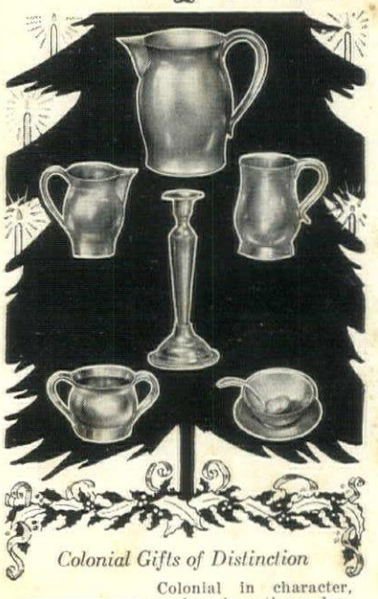
Plymouth Pewter



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Colonial Candle Stick No. 141	$3.75
Mug No. 21	$5.75
Mayonnaise Set No. 51	$5.25
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Colonial in character, modern in satin or lustrous finish—Plymouth Pewter in occasional pieces or delightful groups is welcomed by home-makers of discernment everywhere. Plymouth Pewter sets the distinctive gift fashion of the day.

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Colonial Coverlets

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Illustrated Catalogue mailed on request.

VERMONT NATIVES *INDUSTRIES*
BRIDGEWATER, VERMONT

IT'S ON PAGE—

You read House & Garden because you are interested in and appreciate the things that go to make your home more comfortable, convenient and attractive, indoors and out. As a practical magazine most of the articles and illustrations it contains are about things which you may obtain to use in your own home.

You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of House & Garden almost every type of product on the market—provided it is a quality product.

We would not be living up to our full usefulness unless we helped you find these things, many of which are advertised in the magazine. So, for your convenience, this classified list of quality products in this issue of House & Garden is presented. It will assist you in making the best selection.

In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance—and when you have made your choice you will be confident that you have not left many good things uninvestigated.

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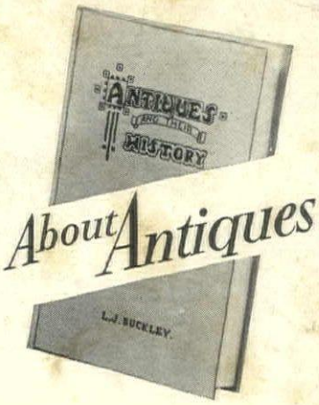
458 East McMillan Street, Cincinnati, Ohio



About Antiques

FOR THE collector as well as the layman this book not only presents a charming picture of antiques in general, but also serves as a guide for the buyer of furniture—old metals—prints—or accessories of decoration. *The New York Times* reviewing it said—"Another book on the inexhaustible subject of Antiques has just appeared and fills a place not previously occupied." Put it on your Christmas list. Price $15.00 postpaid.

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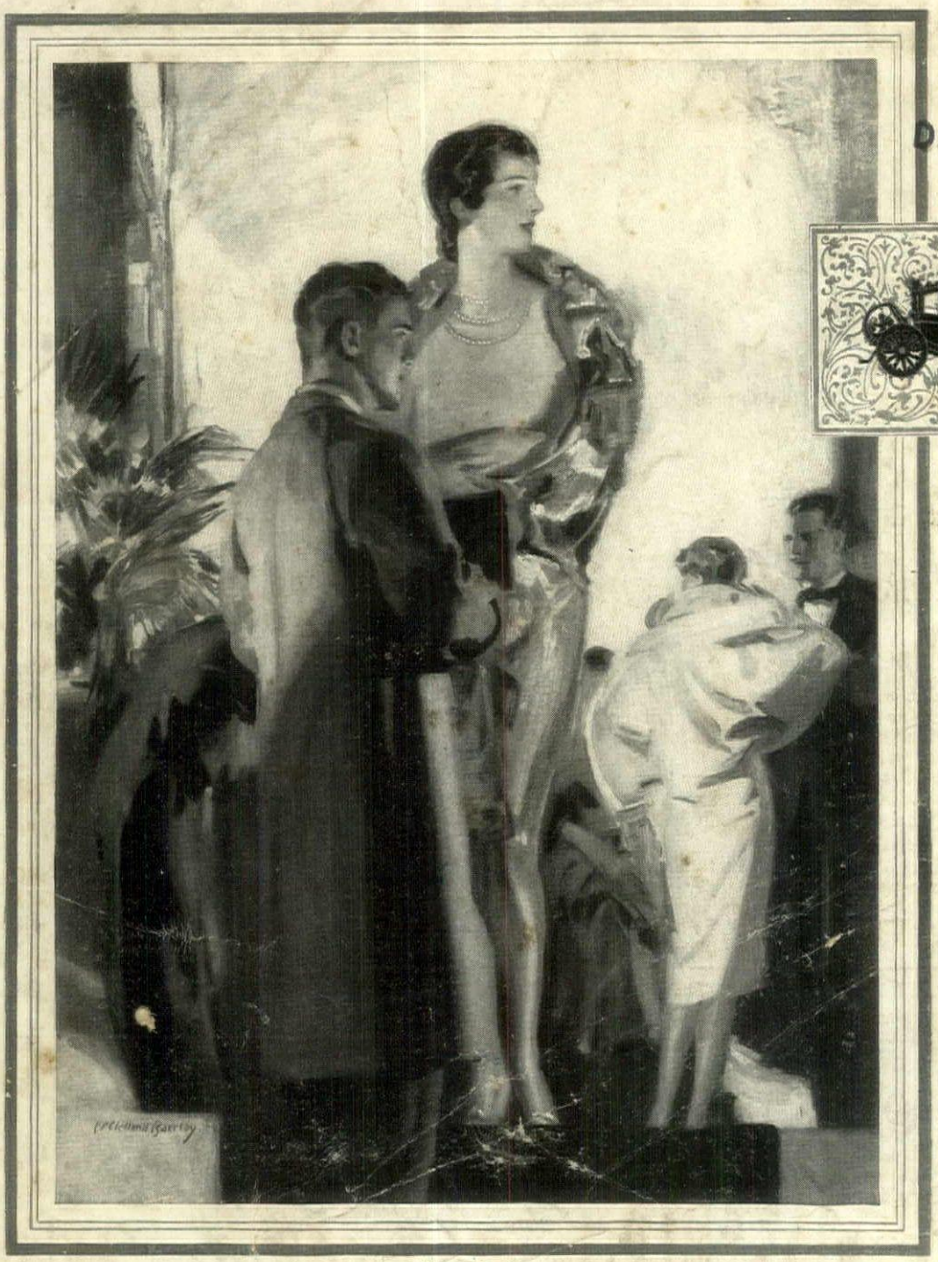

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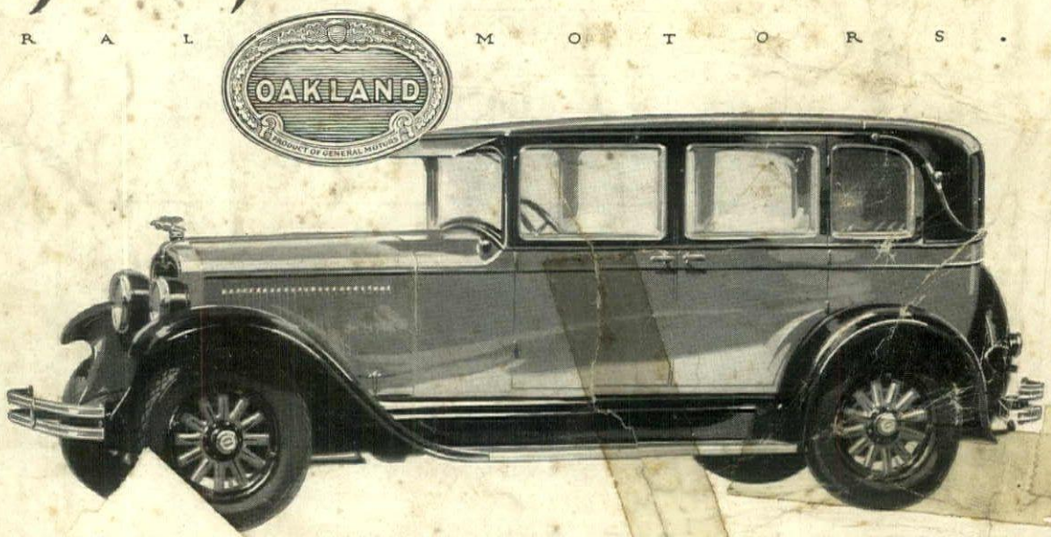

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